

JULY, 1906.

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given way to freedom of thought. The piano style even seems to have been written by a composer who was not a pianist, because of the real musical force of their music. The first sonatas show this less, the influences of Haydn and Mozart makes the form more conventional.

It would have been interesting to be able to compare the performances by Risler, who seems to be the most perfect French interpreter of Beethoven, with those of Beethoven himself. Our information on this subject is rather vague, and in spite of the scholarly research of Mr. Th. Primmel on Beethoven as a pianist, one can only permit vague hypotheses on this subject. However, it seems certain that the two Christian Noels, a set of three, Etudes, etc., were transmitted to him the soundest traditions. Beethoven's contemporaries, Junker, Gelineck, Cramer and Cramer, are unanimous in declaring that his style was different from all pianists of his epoch, that he impressed a vivid character to that which he interpreted, that he played with prodigious force, and that he obtained from instruments of feeble sonority, such as the Broadwood and Erard pianos of that time, which he possessed, overwhelming effects.

The Interpreter Demanded for the Sonatas.

The health, frankness, the robust sonority which emanates from his music, would seem the first qualities to be demanded in an interpreter of Beethoven. These rare and unusual qualities are precisely those most characteristic of Mr. Risler. He played the thirty-two sonatas with a grandeur and variety of sentiment truly admirable. He gave to the early sonatas grace and charm, and to later ones the expressive impressiveness which makes them so poignant. The manner in which the incomparable movement created by Beethoven, appeared to us as a whole, reflecting one of the most troubled lives that has ever existed. But nothing is artificial here, either in sentiment, thought or form. The grief is real, the gaiety is not strained. We do not find here the fugitive impressions of a weak and timid soul; there are cries of anguish or joy of a consciousness given up to utterance. Mr. Risler interpreted all this to us. I need not speak of his playing of the sonatas, an enormous amount of work which this effort has cost him; that might appear to lessen it. He understood the "new world" that Beethoven discovered in his sonatas. As with the composer, the form is only the means to a noble end. It was the real thought of Beethoven which he gave us, with a simplicity and nobility more appealing than all the tricks of affectation.

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

THIS BACH number of *Die Musik* brought forth the many panegyrics upon the works of that great master, which by their excess of zeal rather dispelled the reviewer of the *Kunstwart* magazine. That we should learn to cherish and strive for this composer's simplicity of means and pure invention seems well enough, but a student of Bach, in Berlin critics, who thinks our modern Bach-revival is more fashion than reality. If the contributors had been asked about Bach's limitations, he asserts, this lack of real appreciation would have been made more evident. Comparisons of Bach with Luther, Moses, Dürer, Bismarck, and others are held up to mild ridicule, as also the many puns on his name.

A more important point to be criticized is the glib readiness with which writers assure us that Bach is the "foremost of all time," "everything," "the highest," "the greatest," "the most original," and so forth. "Handsome musical contraries," they say, "Mozart's ever-festive beauty, Beethoven's loftiness of expression, Schubert's depth of feeling and melodic power, Schumann's fine romanticism—all these, consciously or unconsciously, draw their inspiration from Bach." They even assert that Max Reger may find examples of his dissonances in the works of Bach. Such indiscriminate praise does surely offend its own ends. The power of Beethoven and the poetry of Schumann are no more the results of Bach's skill than the delicate tracery of the Mithian Cathedral or the gleaming splendor of the Parthenon.

It is a thankless task to compare the great composers with one another; their genius lies in different

lines. "There is nothing of Bach," says the writer in "the Adagio from Opus III, in the 'Unfinished Symphony,'" "but Schenker's 'Schönwahn': Wagner's 'Tristan-Vorspiel,' or Wolf's 'Frühreiter'." Let us give to each his due, and admit Bach for the delicious clearness of his expressive polyphony, without seeking to detract from the glories of those who came after him.

The program of the "Tonkünstlerfest" at Essen this year, includes a new symphony by Gustav Mahler. This work, in A-major, is of the colossal modern type, for it demands no less than 110 instruments, including the new keyboard, celesta, first used by Strauss in his "Salomé." It is second in main title the "Christian Noels," a set of three. Etudes, etc., were transmitted to him the soundest traditions. Beethoven's contemporaries, Junker, Gelineck, Cramer and Cramer, are unanimous in declaring that his style was different from all pianists of his epoch, that he impressed a vivid character to that which he interpreted, that he played with prodigious force, and that he obtained from instruments of feeble sonority, such as the Broadwood and Erard pianos of that time, which he possessed, overwhelming effects.

How often does one hear the remark, "I should like Mr. So-and-So's playing, but his chords are so hard." Over and over again a musician, whose work is good in other respects, spoils his reputation by the hardness of his chords. They fall flat; and the more he uses, the more the effect is as if he were playing on a mahogany table instead of a musical instrument. Bach had in other hearts a sense of resonance. In England, Richter's performance of twenty years, the festival, presumably taking about an hour and a half in performance.

It is said to resemble the composer's fifth symphony,

and like that earlier work is not rated as program music.

But the fifth symphony, somewhat chaotic in its strong dramatic qualities, appears to be much in need of a program. Mahler's effects are too powerful to masquerade as pure music, and are decidedly in need of an explanation. The sixth symphony is built in Mahler's favorite style.

The first movement, *allergro energico ma non troppo*, shows his usual boldness of conception. It is followed by a clear scherzo and an expressive *andante*. Then comes the *fuoco*, in three sections—a *sostenuto* in C-minor, another *allegro* of tremendous power, and a short, quiet *coda*, a calm after the storm.

Incidentally it seems a pity that there are not more

composers in the field of pure music. At present all

the ambitious young men indulge in symphonic poems.

There are some, from the festival program: "Albrecht von Graffenreuth," "Der Leidende Traum," "Tone-poem for violin and orchestra, by Otto Neuzeit," and "Den Schmerze sehn Recht," symphonic poem, by Richard Mors.

Hermann Bischoff contributes a symphony in E-major, but it remains to be seen whether this is not of the program type.

It seems as if our living composers had forgotten the principle of art for art's sake, and were always trying to tell a story, often a morbid one. There is no place in the elegant fugues of Bach, the charming seven symphonies of Beethoven, the C-major work of Schubert or that of Schumann in the same key.

Learned writers tell us every few weeks that the day of the strict symphony is past; and yet we have seen

the triumph of Brahms.

Other new works at the festival were a selection from the fairy opera "Falada," by Walter Bramfeld; a Hymn for male chorus and orchestra, by Humperdinck; "Sea Drift," for baritone, male chorus and orchestra, by Fred. Delius. The chamber-concerts include Ziehlin's string quartet, a piano quintet by Paul Junghans, and Bruno Wachtel's piano concerto by Hugo Kraus of Nürnberg, famous songs by Hans Pfitzner and Hans Sommer, and a piano trio by Hans Pfitzner.

When Godowsky plays a loud chord, he lifts his right off the chair. The effect is amusing, but he lets out the secret thereby. In a week I had the chords. I had been seeking all those years. Here are some suggestions for chord playing:

First. Don't strike them at all.

Second. The right moment must come from pushing my movement from the arm alone will produce a bad, hard, flat chord.

Put your hands on the table, the tips of the fingers only touching. Sit loosely. Now, push the table without misusing your fingers, and without stiffening. The jerk should send your shoulders up and your back straight. That is the right movement. Push, and nothing happens. You have stiffened; that is the wrong movement. Try again and again. Your shoulders go up every time. Right. Now come to the piano.

Put your finger tips on the chord of C, both hands together. Don't pull, just press, and don't shoulders hump—*PUSH!* Ah, but you stiffened. Try again.

Push. That is the right chord, of course; but doesn't it resound? Practice until you get a loud chord, but for your life, don't stiffen. Try each hand separately when alone, using the other hand to feel if total looseness is there.

In a week your chords will fit first rate. Then, take some chord study, and get it up to time. You can't at first, because you have been used to so much preparation, but quickness will come. You will learn to relax the muscles and push at lightning speed.

Now raise the objection that great chords strike chords from all parts of the body at a height from the piano. They do, but you simply what swift preparation is going on in those arm muscles as they descend. They don't tell you that. When the arm is down it is all ready for the final grip. If it is a grand, big resounding chord, it is by some method similar to the one I have described. Hitting will never produce satisfactory results. This is a mechanical fact, and not a matter of opinion.

value in view." The trouble is that the Frankfurt public did not like Hanssiger's method of making programs, and he rises to defend it at some length, and with many large words. His programs, giving a whole evening to one style, were apparently voted dull by the public. But he need not despair, for his own music is beautiful, and if he will keep on composing as well in the future as he has in the past, the world will acclaim him with a just tribute of praise.

SUGGESTIONS FOR CHORD PLAYING.

BY E. R. STUBER.

HOW OFTEN does one hear the remark, "I should like Mr. So-and-So's playing, but his chords are so hard." Over and over again a musician, whose work is good in other respects, spoils his reputation by the hardness of his chords. They fall flat; and the more he uses, the more the effect is as if he were playing on a mahogany table instead of a musical instrument. Bach had in other hearts a sense of resonance. In England, Richter's performance of twenty years, the festival, presumably taking about an hour and a half in performance.

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The first time I heard Mr. Leonard Bowring it was astonished at his chords. "How does he do it?" I said.

The chord did not seem to be struck at all, but grew out of the building somewhere, and filled the air with sound, being really much louder than the banging of many artists.

It was one of Frau Clara Schenck's students, and her pupils, I suppose, had been taught it to perfection.

I took lessons in this school for some time; but either I was uncommonly stupid, or the teacher wouldn't tell all the secret, for I only learned to make furious gymnastics with my body, and the chords wouldn't come, except by accident. Sometimes I did it beautifully, but didn't know how.

During two years in Leipzig, I compared notes with the students, and found no teacher satisfactory as to chords. They were all hard, more or less; and none knew the secret.

I heard Godowsky play; or saw him play, which was more to the purpose.

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gymnastics with my body, and the chords wouldn't come, except by accident. Sometimes I did it beautifully, but didn't know how.

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A Soirée at Richard Wagner's

By RICHARD FALTIN
(From the German by ADELE VON GILSA HERRMANN)

BAYREUTH, August 27, 1876.

AND now let me relate to you the events of that day. I had been invited to Wagner's soirée; there I made the acquaintance of the Master, Madame Cosima and Liszt and heard the incomparable pianist play.

Thursday morning I finally carried into effect my long intended plan to pay my respects to Liszt and Wagner at Wahnfried. I dressed with great care and went thither, but was not received, as is the case almost without exception. So I left my cards and went away rather disgruntled, as I confidently expected to meet Liszt and ask him for an introduction to Wagner. I then called on Riedel, Langhans and others, and went to a restaurant to breakfast, where I met a very agreeable company. After breakfast we walked to the "Siegesturm" and enjoyed the charming view of hills and dales, and at the same time arranged for a little trip of recreation to Koburg.

When, at eight o'clock in the evening, I returned to my hotel I found a card which had been left for me, an invitation from Mrs. F. Ritter, Wagner's niece, to call upon the Master. A reception had been arranged for the evening and she wished to present me, I hastened to get ready as fast as possible. When I was ready I went to the door and dressed coat with me and descended into a pouring-down rain. When I learned from the servant that Mrs. Ritter had not yet arrived, I took courage and made my way through the crowd of visitors, men and women, directly to Wagner. I introduced myself to him and told him where I came, and added that I never could have forgiven myself if, after a stay of three weeks at Bayreuth, I had not made at least one attempt to meet him personally.

"I am, indeed, glad to see you, my dear sir," said he, and now the conversation started in full swing. Wagner was so cordial that my enthusiasm became still greater; I esteem him far more now than I did when I was a student, and am greatly pleased with him. He introduced himself to Liszt and pressed his hands. He remained with me for the morning visit and excused himself that he felt it necessary to live somewhat removed from the festival times the large number of letters which had to be answered; all in all it was beyond his strength. "He was somewhat a son of a chamberlain to Wagner," he added smilingly.

The man is bewitchingly charming. I can now easily imagine how it happened that in his youth he had shied a perplexed young woman. The Master, even to this day, is a true artist.

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The man is bewitchingly charming. I can now easily imagine how it happened that in his youth he had shied a perplexed young woman. The Master, even to this day, is a true artist.

When the Ritteresque was I formally introduced to Madam Cosima, who did the honors of the house with finished grace and was extremely gracious. There must have been over one hundred persons present, all high-born, of genius and birth, a very select company in fact.

After an hour's conversation busy hands opened the colossal Steinway grand, and Wagner, while standing, played a luminous setting the first four measures of the first theme of Beethoven's F Major Symphony, No. 8. After this quasi-invitation Saint-Saëns, from Paris, took possession of the piano, resolved Beethoven's "Adagio" and then, with a few strokes, dedicated over to his own "Dame Malibran," which he then played in an excellent, orchestrally effective way.

After that we supped standing. I only partook of a very small portion of reed-bird pie and drank with it a glass of Rhine wine; I had no time and thoughts for eating and drinking; but was too interested to behold all these distinguished artistic personalities moving about in such a natural manner. Wagner did his utmost as host.

Suddenly Liszt interrupted the animated conversation. The Countesses Schleinitz and Uebelen led him toward the piano. He did not seem to notice at all, but rather wished to go. With him I forced my way through Liszt's encircling clouds of fife, gauze and other trimmings, directed by the instrument, so that I stood directly by his side. The Duke of Meiningen did the same, also Niemann, the hero-tenor. A breathless silence followed.

Without a prelude he began—now, I truly ought to cease writing and add only various dashes and notes of admiration, such divine pleasure cannot be de-

THE ETUDE

By RICHARD FALTIN
(From the German by ADELE VON GILSA HERRMANN)

Beethoven, and those who know that masterpiece of Beethoven, and know also Wagner's analysis of it, will realize how appropriate was even his eloquent pen to describe scenes in words.

One may definitely describe a painting or a masterpiece of architecture. One may express in words each detail of a dramatic performance, and it not infrequently happens that an able dramatic critic's analysis of an actor's methods is much more effective than is the actual witnessing of the performance. But where will one find a definite vehicle for musical thoughts other than in music itself? Music is a world apart. It appeals to all, but with varying force. Even as no two pairs of eyes see the same thing, so no two persons in even the simplest song the same pleasure. The music may analyze it from a technical standpoint, and at the same time has a keen perception of its esthetic and emotional sides. But the layman can enjoy it only from the latter standpoint. His pleasure is, as a rule, sensory rather than intellectual. He may feel music, but he seldom thinks about it.

In this fact is found the explanation for the modern tendency of music toward a more and more definite expression of material and external events. The program music of to-day is therefore in reality a concession to popular demand just as much as a logical result of evolution. Already mentioned is the open revolt against it and also clamoring for a return to true art forms.

In the meantime the "program" evil has grown in space and where the composer himself has not suppressed a "program" for his music there have not been wanting writers who are quite prepared to do it for him. This was rather amusingly illustrated at the recent performance of the Ninth Symphony by the Thomas Orchestra. Mr. Stock and his men had just given a profound and scholarly reading of the first movement, and, after the customary pause, played with splendid energy into the scherzo. They did not play the first sixteen measures before a young woman sitting beside me whispered to a white-haired and stately matron near her, "This, mother dear, is the struggle for happiness."

"It is also a remarkably fine scherzo, madam," I wanted to say. But I wisely held my peace, and wisdom had its reward, for the old lady sighed contentedly when the movement closed, and said: "Wasn't that pretty?" Freely! The scherzo of the Ninth Symphony pretty! But we should, I presume, be grateful for even that small measure of appreciation. Twenty years ago the good old lady would have found it quite stupid, I am sure. Theodore Thomas and the unknown writer who sees "soul struggles" in the rhythmic and harmonic conflict of the orchestra, she and her daughter have advanced many leagues beyond some of the people who patronize the orchestra.

For example, it happened at the same concert that a very eminent artist was the guest of a hostholder, and when the symphony closed his hostess turned to him, and having assumed an expression of deep reverence and appreciation, delivered herself of the following laudatory remark: "Wasu! it awet? I suppose Beethoven is to day considerate the most prominent composer, is he not?"

How does music sound to the other man? This is a question which musicians may find it profitable to ask themselves. If it is possible to find an answer, it is obvious that much information of value to the artist, the teacher, the writer on musical subjects, and to the layman and amateur, from whose ranks such representative audiences as those which gather from week to week at the Thomas Orchestra concerts are so largely recruited, may be discovered.

But at the first attempt to find an answer one is confronted by difficulties, for all who have ever tried to give a written verbal account of a piece of music will be forced to recognize. Even the musician finds it difficult to describe to a colleague a work which is similar to his. He may, by making use of technical terms, designate the various subdivisions of the work, analyze the rhythms, outline at least vaguely the thematic development, and give some hint of the harmonic and dynamic coloring. He may indicate in a general way the prevailing mood of the movement and possibly even some of the more striking phases of emotion which are portrayed. But if he desires to give a plangent rhythm.

Works of extended compass and great complication of thematic structure, and the variety solely by virtue of their emotional content and such elements of rhythm and melodic character as are easily to be perceived. Those structural problems which so keenly interest the musician pass, for the most part, unperceived, in spite of the careful and explicit analysis furnished in the program book. Where the musician sees a thousand beauties of melody and counter-melody, of striking harmonic progression and clever figure, what does the layman find to hold his interest and kindle his enthusiasm? I have often asked myself that question, and have in this very paragraph attempted some vague and entirely general answers.

The Great American Composer. The Where, the Why, and the When

By W. S. B. MATHEWS

WHAT will be the distinguishing marks of the American composer, when he actually reaches us in a complete way? Will he speak a dialect peculiarly American? Will he stand out as a reformer? Will he confine himself to American subjects? Will he address himself to the popular taste or to those who really know music?

Nationality in Music.

The national strain in art is as clear as any other feature of its products. The Italian composer, for instance, is well known. He runs to melody and emotionality. His harmonic attributes are subject to the sensationalism of his melody. The Mascagni "Intermezzo" from "Cavalleria Rusticana" could not possibly have been written by any composer other than an Italian. No German could have done that, although from the Kaiser down they have all done worse things. It is "Italiano, Signor!" So, again, of anything of Schumann, especially the songs, no Italian, no Frenchman, no Russian, could have come anywhere near it. They are undoubtedly German.

The impassioned melody of the best of them gives place to a melodic line which is frankly harmonic and poetic, yet strangely expressive. Schumann has moments of *bela canto*; for instance, take the beautiful, the exquisite song, "Moonlight"; and when it is well sung it is a melody of rare beauty. Or take Tchaikovsky. Look at his highly impassioned *cantilena*—how Italian it is; and yet, no Italian could by any possibility have written it, any more than an Italian could have written the Tchaikovsky fifth symphony, still less the sixth. Yet where are we to look for the distinctly Russian note in these works? Is it here and there in the personal people's song, as in that marvel of lightness and freedom of the *Polka* in the fifth? No doubt there are various traces of national effects common in Russian folk-song, but the Russian element is more in the national temperament, the grinding pessimism of openings, the barbitic contrasts and the tremendous emotionality of the music—this is Russian in the extreme. Indeed, the late Theodore Thomas maintained to me, more than once, that these symphonies of the great Russians were not symphonies at all—but intensely emotional music, great, very great in their way, but not symphony, rather a song or opera without words.

Tan the French writers go along the line. What lightness of touch, what brilliancy of instrumentation, what occasional daring! Yet this excessive fabric of tones, which seems to a German to lack the very heart of music, somehow persists, picks up friends and endures. Remember Berlioz, and think of his curious melodies. Berlioz was, in a measure, a theatrical artist, who manages with a few colors and some yards of canvas to create an illusion of fairytale land, while nevertheless not a land in which creatures like us may live, breathe and enjoy themselves forever. The music expresses the French temperament, polite, gracious, effective at times; but also, at other times, even contentious. It stands either on one side of the world, or on the other, of music, even while contributing to the general note various distinctive elements. Even that great but maimed master, Cesar Franck, is great only at times. He was also mystical, liable to fall into reverie, even before the public. But he was a Frenchman first, last and all the time, even when most contrapuntal.

And consider the case of Germany as it is today, the country where for a half century or more Music has had its home, where the art is cultivated in all its aspects, yet where just now, they have no composer at all who is distinctly of the first class. For we must remember that even the great Richard Strauss bears the earmarks of a temporary fad, a side-light in music and not an expression of the art in its purity, breadth and majesty. But he be bad or good, the German composer is always German; his music could by no possibility have been written by a native of any other country.

Even when a composer has conflicting blood in his veins, as Rubinstein, who was of Israel, of

majority of our music of every sort. They are well-meaning gentlemen, "made in Germany," made well, no doubt, but not adaptable. All Germans have it for a ground principle (a sort of *Satz von Grundsatz* sufficient reason as Schopenhauer calls it) that "the American is not musical!" And while no German can decently do business in this country as head of a great orchestra and not perform a few musical works by American writers with a strong pull, you may be quite sure that in his heart he thinks it pretty poor stuff, much poorer stuff than the mediocrities he is continually passing off on us as novelties, "made in Europe." It is the fashion to state this differently; but the above is the cold truth, and every man at all on the inside knows it.

And so it happens that we have a few composers more prominent than the rest, who have acquired a certain technique in which we might call literary expression (or academic expression)—correctness of expression which a man may get by mere criticism (and personal influence enough to get his work played once; this is by no means the same thing as an American composer having his work played because the public liked his last previous work and desires more; or like having a keen-minded and sympathetic musical director who is desirous of bringing out talent and encouraging all that is promising.

The Value of Festivals.

Take the case of England. For the two hundred years during which modern music has been blossoming and bearing such prodigious fruit, from the days when Handel and Bach began down to the close of the nineteenth century, England has not one single composer of the first class. Many, many clever writers she has had, but no one really great. Yet late in the last decade of the nineteenth century a new voice was heard in England, and with "Grotonites" and the "Apostles" of Edward Elgar suddenly England finds herself with a composer promptly recognized the world over as likely to be counted permanently in the first class. Now what is it in Elgar that gives him this wonderful prominence?

The thing which first attracted attention to him was his masterly technic, his grasp upon the possibilities of harmony and contrapuntal development. He knew how to weave a web of tones with few or no fatally thin places in it. And in these later works he displays such elegance of style, such consummate skill in the combination of rhythmical working out of refined and noble conditions of heart and mind, in his great moments of tension and transitions powers, that he holds us, impresses us, carries us in that magic which Wagner described as the peculiar province of music—he awakens the sense of the infinite.

Rare Qualities of a Great Composer.

A really great composer is a combination of extremely rare qualities. He must have personality, temperament, emotional possibilities, great imagination, and above all, as specialized endowment, the genius for this imagination to display itself to tonal combinations; in other words, he must have the musical faculty in a preeminent degree, which means that richness of endowment which rarely or never comes except after some generations of musical heredity. Given these purely personal qualities, whether he will come to us or not, will depend upon his industry to gain technical mastery of the medium through which he will speak, and his *inherent nobility of purpose*.

We have in this country also one or two festivals—Cincinnati, for instance. But I do not see them encouraging American art much. It is true that they executed a work by Dudley Buck once, twenty years ago, but I haven't heard of their discovering any other American composer since.

In Boston, even, if took a great effort to get the Prof. Paine's oratorio of "St. Peter" performed by the "Handel and Haydn Society," and among ourselves I imagine it would have taken a still greater one to have secured it for a second performance. And yet we have undoubtedly played a round dozen of works since 1871 which were poorer than this sincere work by Prof. Paine.

Take the case of Mr. MacDowell, a charming personality in many ways, and an excellent com-

poser, of ambition and of considerable technic. I have not observed any decided tendency to introduce into his compositions symphonies, symphonic poems and overtures into orchestral programs. Personally I do not think Mr. MacDowell has fully attained in his large works: I think a certain cleverness of ear has enabled him to do better in his orchestral works than in his very difficult piano sonatas.

No! We must admit that the case of the American composer has been rather hard, and still is so. He needs a more cordial environment, this is not easy. Even when he writes teaching material for the piano, he does a lot for the player, no matter what he writes, nothing at all for the musician, except to fit his music with stirrings, inspirations and suggestions of what might be done; but of the particular principles for producing and combining sounds corresponding to these impressions, she affords him no assistance whatever.

Handicaps of American Composers.

The American composer is doubly handicapped. He can be neither exclusively little music; and he always has his own work produced not at all. We always have a German sitting upon the safety valve, whose American steam should suddenly burst, and be imprisoned, when once let loose, prove as difficult to manage as the fabled one of the bottle house in the "Arabian Nights." I say this without dis respect to the admirably qualified foreigners who direct our orchestras and operas, most of our theaters and the

The Basal of American Composition.

The other question, whether the great American composer will find his music upon Negro or Indian suggestions of melody, does not interest me, except to this extent, that there is an American folk-ideal in music which is truly our own. We have a taste for simple melody upon which it would be possible for a single melody upon which it would be possible for a six-square figure for the great Frederick; a common subject would not prove plastic in the contrapuntal developments which each had in such wonderful mastery. So will it be with the American composer. Besides, these Indian and Negro motives are almost completely foreign to the average American. They suggest nothing at all.

And let us not forget that we are having a lot of composers of lower grades who show genius, such as L. M. Gottschalk, a true product of the South and the Creole environment; Nevins, and a lot of serious and idealistic composers of great merits, such as Chadwick, MacDowell, Foote, and the like, composers

unfruitful, unwise, and hampering; to my ear, as it plainly was to Dvorak in that same symphony, where his pentatonic motives leave the development rather aimless and wanting in the plastic element. It is the same crop again as Bach's finding it necessary to take a subject which he had in his head, and make a six-square figure for the great Frederick; a common subject would not prove plastic in the contrapuntal developments which each had in such wonderful mastery. So will it be with the American composer. Besides, these Indian and Negro motives are almost completely foreign to the average American. They suggest nothing at all.

But to build the principal movements upon crude motives, whether Indian or Negro, appears to me

Repertoire and Program-Building

BY WILLIAM ERHART SNYDER

"Finishing" the Education.

PARENTS who are about to "finish" their education in the private studio of a teacher, or in a conservatory, expect of their teacher, are apt to look upon the "finishing" of all sorts of "all things." It is, however, only the close of one chapter of their careers, and goes often to be only the preface, the beginning, of another, the close of another, the beginning, of another. One submits to the teacher and is led. But for many of us the school-period is decidedly limited. There comes the time, alas! all too soon, when one must discontinue regular lessons and give his best time and attention to making a living.

Then begins the real self-development. So far we have leaned upon the master. We must leave him now and go on unsupported. Up to this point we have depended almost solely upon his judgment and decision. "Thus I study this piece, or this technique. That work on this!" Now we have left him and must rely on our own dictator. Dangers arise at this point, either stagnation, rut, or too highly magnified self-importance.

The Great Minority.

To make a living we must choose between playing sad teaching, or as others do with success, combine the two. Those who make a competence through concert playing alone are so few that one may easily count them on the fingers of one hand. The number is so small because the combination of many things must be exceptionally happy to produce great results. Some of the things are: correct beginnings in childhood (one should say babyhood); extensive musical training; absolute devotion to teacher, general and to one's instrument in particular; untiring perseverance and application, a natural touch, poetic imagination, a magnetic personality. And all these must be founded on strong, well-developed physique. It will readily be seen that such happy combinations are unusual, indeed, and must ever be in the minority—the few great ones at the rosy top.

But do not therefore despair. Attack all obstacles. You may yet join the great minority! The quality of mind, heart and person which you believe you had may be only slumbering, may lie dormant, awaiting development. You may still call them forth! For there have been cases where prodigious application compensated for lack of natural gifts.

The Little Majority.

These are they who must make teaching their occupation. Little—yes, in one sense—for our ideal must be the great artist in whom are combined the qualities which awaken new life in us quickly, the imagination which strike the chords of health and happiness. The rest are comparative novices, though as necessary in the world as the wonderfully diversified work as the few greatest inspired ones. The planets are as necessary as the sun in the vast, universal equilibrium. But an ideal we must have, and we must emulate that artist who comes nearest to our ideal. He must become our teacher.

The Ideal Artist as Teacher.

He does not in the ordinary sense "give lessons." He speaks to us in two ways—through his playing and occasionally through the press. One thing he imparts, if you study his programs as he tour continues after confinement: One must acquire a large repertoire—to close a piano-recital? Why not something strange programs to end instead with an *extrodition* climax, as in Schumann's great C major Fantasy? It is surely as legitimate and effective, and certainly more spiritually uplifting!

Another point our ideal artist teaches us—is how to

call programs—numbers—not only from the great classics, but also from the best contemporaneous composers. Undoubtedly, he reads and searches through

tens and hundreds of modern works to find one that goes particularly to offer the public. But that which he thus selects is in keeping abreast with the latest thought in musical composition. In that, again, shall we be wise to learn of him. There is something in the idea of settling into a mediocre rut after leaving the master, neither investigating new literary and musical works for ourselves nor acquiring a more intimate knowledge of the old masterpieces.

What if we did not reach the glorious heights of the "great minority" at one bound, as at one time perhaps we fondly imagined might be our good fortune? Is that good reason that we should cease hoping and climbing? We must go right on improving ourselves, growing by the study of the best of the past, composition, modest biography and history, English literature, German, and reading the best musical magazines; and in particular as applied to our instrument, the piano, by studying all standard works on technique, familiarizing ourselves with all the celebrated etudes (their name is legion), and reading the latest works from the pens of our best modern writers.

To the best teacher you can find get him to coach you on all this work, and especially to hear and criticize the pieces and studies you have most organized. Should there be no one to do this, you can go in your local club or organization to study during the summer in some larger music center. At all events, never give up until you have mastered (that means actually learned by heart) such technical works as Pidny's Loschborn's, Henschel's, Liszt's, and studies by Czerny, Heller, Kramer, Clementi, Thalberg, Hensel, Chopin, Rubinsteini, Liszt, and the moderns, Cesar Franck, Alkan, I. Phillip, Saint-Saens, Moszkowski, Rosenthal, Godowsky, MacDowell, etc.—truly a formidable array—and a great life-work!

There are many things which can be imparted only through personal leisure, requiring the presence of the pupil, but countless valuable hints may be obtained from excellent interviews with the greatest artists which appear in our leading musical journals from time to time, regarding the questions how and what to practice. To be sure, one must discriminate between those interviews published solely for advertising purposes by advance agents, and those written for educational aims. The practical working ideas which come hot from the brain and actual experience of a successful artist are to us as from an oracle, and I never cease repeating them in presence of pupils. Such ideas should inspire us and guide in our climb to Parnassus! There remains unmentioned yet an other interesting section of our subject, namely,

Lecture Recitals,

which term signifies piano recitals in which a descriptive analysis of each number is presented by the performer or by an assisting speaker. Among the best sources of information regarding musical compositions are the musical history, biography and current musical journals. A number of standard concert numbers are duly analyzed in E. B. Perry's "Descriptive Analyses," and much useful general information collected therein, but one must be able to write his own sketches as one's repertoire will doubtless change somewhat from that of another. To state a few facts about the composition of a piano-recital: What we forever have a display of piano-technique to close a piano-recital? Why not something strange programs to end instead with an *extrodition* climax, as in Schumann's great C major Fantasy? It is surely as legitimate and effective, and certainly more spiritually uplifting!

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who, in smaller forms, where they have had an educational environment (such as in songs and piano pieces, especially in song) have created works of extremely great distinction, perhaps as good as any of our times.

These are certain to have presently (I do not know just when) an American composer, perhaps several, who will just quietly walk out into the center of the stage, as if he had hired the hall himself, and we will all know without waiting for any testimony farther away than that of our own ears, that we are for once up against the "real thing." It will be American, but not illiterate, even in spots. It will be American in sincerity, nobility of conception, earnestness of carrying out; and American above all in that swing and "go" which distinguishes many of the one-man operations of our country; we do not operate well, and the government as yet fails to get the note. But it is our note. "Get the best."

and modern, classical and popular, expressive and brilliant. Here is plainly indicated the importance of work of the teacher-pupil: increase your repertoire unmercifully! Be not satisfied to play during the remainder of your life only the technical studies and pieces you once read or memorized while



such as the curl of the hair, the coat, necklace, etc., all going to its being the work of Roubiliac. A specially interesting feature of the portrait is the absence of the wig which is visible in the numerous other representations of Handel, accessories characteristic of the period. In his music he has the composed air of the man in his upper classes, the aspect, while the firm mouth, strong chin and massive jaw are quite familiar in all the other portraits of the master.—*Bassett*, 276.

THE ETUDE

The Making of an Artist

THE VIEWS OF ALFRED REISENAUER.

II

BY JAMES FRANCIS COOKE.

With Liszt.

"WHEN I had reached a certain grade of advancement it was my great fortune to become associated with the immortal Franz Liszt. I consider Liszt the greatest man I have ever met. By this I mean that I have never met, in any other walk of life, a man with the mental grasp, splendid disposition and glorious genius. This may seem a somewhat extravagant statement. I have met many, many great men, rulers, jurists, authors, scientists, teachers, merchants and warriors, but never have I met a man in any condition whom I have not thought would be glad to follow the inferior of Franz Liszt, and then chosen to follow the greater of the two in question. Liszt's personality can only be expressed by one word, 'colossal.' He had the most generous nature of any man I have ever met. He had aspirations to become a great composer, greater than his own measure of his work as a composer had revealed to him. The dire position of Wagner presented itself. He abandoned his own ambitions—ambitions higher than those he had held toward piano virtuosity—abandoned them completely to champion the difficult cause of the great Wagner. What Liszt suffered to make this sacrifice, the world does not know. But no finer example of moral heroism can be imagined. His conversations with me upon the subject were so intimate that I do not care to reveal one word."

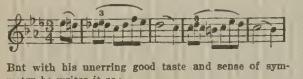
Liszt's Pedagogical Methods.

"His generosity and personal force in his work with the young artists he assisted, are hard to describe. You ask me whether he had a certain method. I reply, he abhorred methods in the modern sense of the term. His work was eclectic in the highest sense. In one way he could not be considered a teacher at all. He charged no fees and had irregular and somewhat unsystematic classes. In another he was the greatest teacher, for at the piano and I will indicate the general plan pursued by Liszt at a lesson."

Reisenauer is a remarkable and witty mimic of people he desires to describe. The present writer sat at the piano and played at some length through several short compositions, eventually coming to the inevitable "Chopin Valse, Op. 69, No. 1, in A flat major." In the meanwhile, Reisenauer had gone to another room and, after listening patiently, returned, imitating the walk, facial expression and the peculiar guttural snort characteristic of Liszt in his later years. Then followed a long "kindly sermon" upon the emotional possibilities of the composition which was interrupted by bursts of laughter and sent with half-snarls from French to German and back again many, many times. Imitating Liszt he said, "First of all we must arrive at the very essence of the thing; that germ that Chopin chose to have grow and blossom in his soul. It is, roughly considered, this:



Chopin's next thought was, no doubt:



Now consider the thing in studying it and while playing it from the composer's attitude. By this I mean that during the mental process of conception before the actual transference of the thought to paper, the

replied: "They will be more extensive than the Rubinstein recitals. The times make such a series possible now, which Rubinstein would have hesitated to give."

As to American composers, Reisenauer is so thoroughly and enthusiastically won over by MacDowell that he has not given the other composers sufficient attention to warrant a critical opinion. I found upon questioning, that he had made a gallantly sincere effort to find new material in America, but he said that outside of MacDowell, he found nothing but indifferently good salon-music. With the works of several American composers he was, however, familiar. He has done little or nothing himself as a composer and declared that it was not his forte.

American Musical Taste.

Reisenauer says: "American musical taste is in many ways astonishing. Many musicians who came to America prior to the time of Thomas and Damrosch returned to Europe to find there, no doubt, true stories of the musical conditions in America at that time. These stories were given wide circulation in Europe, and it is difficult for Europe to understand the cultured condition of the American people at the present time. America can never thank Leopold Damrosch and Theodore Thomas enough for their unceasing labors. Thanks to the impetus that they gave the movement, it is now possible to play programs in almost any American city that are in no sense different from those one is expected to give in great European capitals. The status of musical education in the leading American cities is surprisingly high. Of course the commercial element necessarily affects it to a certain extent; but in many cases this is not as injurious as might be imagined. The future of music in America seems very rosy to me and I can look hawkish to my American concert tours with great pleasure."

A Unique Attitude.

Reisenauer's attitude toward the piano is unique and interesting. Musicians are generally understood to have an affectionate regard for their instruments, almost paternal. Not so with Reisenauer. He even goes so far as to make this statement: "I have always been drawn to the piano by a peculiar charm I have never been able to explain to myself. I feel that I must play, play, play, play, play. It has become a second nature to me. I have played much and so long that the piano has become a part of me. Yet I am never free from the feeling that it is a constant battle with the instrument and even with my technical resources. I am not able to express all the beauties of the piano in words, but I can say that it is very well, nevertheless hate the piano. I play because I must help playing and because there is no other instrument which can come near imitating the melodies and the harmonies of the mind I feel. People say wherever I go, 'Ah, he is a master!' What absurdity! I the master? Why, there is the master (pointing to the piano), I am only the slave."

The Future of Pianoforte Music.

An interesting question that frequently arises in musical circles relates to the future possibilities of the art of composition in its connection with the pianoforte. Not a few have some considerable apprehension regarding the possible death of new melodic material and the technical artistic treatment of such material. "Do not think that there need be any fear of a lack of original melodic material or of original methods of treating such material. The possibilities of the art of musical composition have by no means been exhausted. While I feel that in a certain sense, very difficult to illustrate with words, one great 'school' of composition for the pianoforte ended with Liszt and the other like Brahms, nevertheless I can but prophesy the arising of many new and wonderful schools in the future. I have my prophecy upon the premises of frequent similar conditions during the history of musical art." These are Reisenauer's views upon this matter.

Continuing, he said: "It is my ambition to give a lengthy series of recitals, with programs arranged to give a chronological history of all the great masterpieces in music. I hope to be enabled to do this before I retire. It is part of a plan to circulate the world in a manner that has not yet been done." When asked whether these programs were to resemble Rubinstein's famous historical recitals in London, years ago, he

said: "Longfellow and the apple tree, grow a little new wood each year, and I suppose it is from that fresh growth that these flowers come. Like the apple tree I try to grow a little new wood each year."

The teacher who does not, like Longfellow and the apple tree, grow a little new wood each year will soon find the dead wood choking his growth, and before long he will be good only for firewood.

HOW AN OPERA WAS WRITTEN.

FROM THE GERMAN.

It was a night in February, in 1880. Even in sunny Italy the air was keen, and the crowd of people who streamed out of the little theatres of the small cities of northern Italy, shivered and hastened in their homes, there to chat over the representation they had just witnessed, and to learn that the sedan ejuged, since their city did not support a resident opera company. Among the last to leave the theatre was a young man who carried a violin case in his hand. His face was an interesting one, with fiery dark eyes; he looked haggard and pale, and a discontented expression laid round his month.

It was but a short walk to the humble little house in which he had rented, for the time of his stay in the town, two modest rooms for himself, his wife and child. The furniture was very simple, no decorations, no pictures on the wall, no carpet on the floor. An old piano could be seen in the larger of the two rooms, and in the same apartment a scanty bed was waiting for the master of the house, the director of the opera company then playing in the city, Pietro Mascagni.

For Mascagni it was a new life, and he had with his wife, paid no attention to his child. But Signora Mascagni asked no questions for she knew his habit when he was shaping his musical thoughts mentally.

And then she heard him play and sing, saw him write, and a short time after saw him send the score of the opera to Milan, although he said that he entertained little hope of success; in fact after the lapse of a week he gave little thought to the composition so rapidly written. Besides his duties left him no time to indulge in idle dreams.

THE ETUDE

POSSERS OF THE COUNTRY WILL SEND IN THEIR WORKS; WHAT CHANCE WILL I HAVE?

"And when," said the friends, "you have plenty of talent, and if hitherto you have not won fame, this one opera can alter everything. Every composer has won success after struggle; why should you expect it to be otherwise?" Try it at least. "Man is the architect of his own fortune," as the saying is."

Mascagni continued to shake his head, and was glad when his friends went away. They had, however, craftily left the opera text on his table, and although the young composer had so energetically set it aside, he felt himself magnetically drawn to the little book. And now he takes it in his hands and buries himself in its contents; rapidly and still more rapidly he turns the pages, and the glow of enthusiasm animates his eyes. Then he rushes into the open air and when he returns it is with kindling eyes. Absorbed in his thoughts, he walks about his room, and with his wife, paid no attention to his child. But Signora Mascagni asked no questions for she knew his habit when he was shaping his musical thoughts mentally.

And then she hears him play and sing, saw him write, and a short time after saw him send the score of the opera to Milan, although he said that he entertained little hope of success; in fact after the lapse of a week he gave little thought to the composition so rapidly written. Besides his duties left him no time to indulge in idle dreams.

3. Understanding.—One period of music, analyzed and comprehended intelligently, as well as enjoyed emotionally, can never be lost; whereas a whole selection only technically conquered will, if laid aside, leave no impression or influence upon the musical spirit and life of the performer.

4. Insight.—The world is not in need of great artists. Instead, it sadly lacks instructors who will teach not only that "art is great," but why it is great. It needs teachers who will patiently, from the beginning, explain to pupils the use and application of each little point as it appears. A great light (which some people receive when they "enter religion") seldom, if ever, comes to a child's musical life. It is the illumination of an evenly-developed understanding and insight, brought about by careful explanation of "the reason for things" which shines forever upon his musical life. It is the assimilation of knowledge which expands and develops, and not the cramming.

5. Thoroughness.—A teacher or pupil should make a friend of any selection or study upon which he is working. If at first it is not understood, he should try it again and again until it is thoroughly comprehended. Its more uncongenial points will probably be recognized first. Then he must search for the fine characteristics. The selection should be wintered and summered—worked upon and dwelt upon. Every renewal of friendship with it will bring it nearer to the heart and mind rendering. And by and by the worker will attain to part with it, for it has grown to be a part of himself.

6. Perseverance.—Teachers, make of yourselves musical detectives; be ever on the watch for that pupil who steals time-value from measures—who robes selections of their beautiful phrasing and meaning—who takes from the studies more of your energy and vitality than he will ever repay in carefully-prepared work. He must be taught how to return as much as he takes. He must learn that one moment of earnest thought on his part is worth a dozen of careless practice, and that an ounce of prevention of mistakes is worth a pound of correction. The result will then depend upon his own personal value, not in any case you will have done your faithful duty.

7. True Work.—Pupils may come and pupils may go, but the work of the evenly-developed and highly-mindful endures forever, and he always has enough to do. No one can estimate his far-reaching influence. Many are the minds that have been enlightened by his portrayal of music as a scientific language, speaking to the heart and mind as words can never do. His sincerity of purpose, his high ideals, his energy and perseverance under all conditions have, by the very nature of things been contagious. The pupils of such a teacher have been uplifted mentally, morally and artistically by his example, and so with him in them, making an even richer choice of materials helped along the way to safety on their journey through life.

8. Unselfishness.—That success which includes unselfishness is a prime factor is lasting and sweet. The life of every true musician cannot help but influence other lives in passing. It was John Ruskin who penned the beautiful words:—"Life is a magician's vase, filled to the brim; so made that you can neither draw from it, nor dip out of it; nor thrust your hand into it. Its precious contents overflow only to the hand that drops treasures into it. If you drop in charity, it overflows love; if you drop in envy and jealousy, it will overflow bitter hatred and discord."

Every musician should be as great as his art, and his heart should be as big as his head; then his deeds will be what one would naturally expect from such a handwork of God.

THINGS WHICH COUNT.

BY FAY SIMMONS DAVIS.

1. Opportunity.—Only those teachers and students who have been handicapped by cramped environment can realize the value of odd moments, and know what can be accomplished by utilizing them for improvement. "Is there one whom difficulties dishearten? Who bends to the storm? He will do better; is there one who will conquer? That man never fails."

The concentrated work of half-hearted labor when time is at a discount. Such effort leaves an impress of strength and a habit of research upon a man's life, which counts in his struggle for success.

2. Understanding.—One period of music, analyzed and comprehended intelligently, as well as enjoyed emotionally, can never be lost; whereas a whole selection only technically conquered will, if laid aside, leave no impression or influence upon the musical spirit and life of the performer.

3. Insight.—The world is not in need of great artists. Instead, it sadly lacks instructors who will teach not only that "art is great," but why it is great. It needs teachers who will patiently, from the beginning, explain to pupils the use and application of each little point as it appears. A great light (which some people receive when they "enter religion") seldom, if ever, comes to a child's musical life. It is the illumination of an evenly-developed understanding and insight, brought about by careful explanation of "the reason for things" which shines forever upon his musical life. It is the assimilation of knowledge which expands and develops, and not the cramming.

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In art, as in business, originality is one of the most valuable possessions. Unless a composition possesses individuality, where is the reason for its being? Composition idea, however well expressed, add not one iota to the sum of human knowledge and education. Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end.—*Lombard.*



PIETRO MASCAGNI.

One morning as Mascagni was about to go to the theatre for a rehearsal, the postman brought him a letter which he opened with astonishment for he had few correspondents. He read the contents again and again. He seemed to be in a dream. Yet the letter stood, plainly and in gigantic letters, before them—that his score had been awarded the prize by all the judges. He wept with his emotion, but pulled his portrait of music as a scientific language, speaking to the heart and mind as words can never do. His sincerity of purpose, his high ideals, his energy and perseverance under all conditions have, by the very nature of things been contagious. The pupils of such a teacher have been uplifted mentally, morally and artistically by his example, and so with him in them, making an even richer choice of materials helped along the way to safety on their journey through life.

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THE ETUDE

SCHUMANN'S FANTASY PIECES, OPUS 12

BY EDWARD BAXTER PERRY

AMONG all composers there is none, with the possible exception of Chopin, who possesses such a remarkable and unmistakable individuality of style and such pronounced subjectivity in all his work as Robert Schumann. In spite of the manifold variety of his forms and diversity of his subjects, he is always Schumann, not by any possibility to be mistaken for anybody else in any single period. Whether he is portraying the graceful flight of the butterfly or the grotesque pranks of the carnival clown, the dreams of a child or the stern ambition of a hero, a strain of his may be recognized anywhere without hesitation by anyone at all familiar with music.

The distinctive personality of Schumann is due mainly, though not wholly, to two leading characteristics: a plain, wholly unaffected, almost primitive intensity of emotional content, and a certain vagueness of expression, an indistinctness of outline in his periods, which renders them hard to grasp. It is the former that so endears him to musicians and the latter which is responsible for his unpopularity with the public.

He has all the typical German's force and depth, all his fondness for rugged, even if rough, directness and for calling things exactly by their right names, all his soaring, exuberant external refinements and grace; but on the other hand he has, more than all the Germans, an involved obscurity of expression, his fondness for shadowy mysticism, his inability to formulate with clearness.

His greatest visions of beauty are apparently seen "as through a glass, darkly." His thoughts seem at times too big for his musical vocabulary. Or rather perhaps his ideas are poured forth from the volcanic depths of his genius, in a molten state, too rapidly to solidify into separate forms; but intermingling, overlapping and blurring each other.

This defect, for a writer deftly it unquestionably is, will always render Schumann's books from being universally understood and appreciated; but naturally it is less apparent in his shorter compositions.

Of these the *Fantasy Pieces Op. 12* are among the most effective and widely known. They are very varied in mood, full of the richest, most vivid fancy and striking originality, and clearer, more definite in form than the majority of Schumann's works.

Aufschwung.

The strongest of this set is the "Aufschwung," a powerful treatment based on the idea of man's upward movement, with his indomitable spirit of strength toward the summits of fame and achievement, scorning obstacles, defying dangers, ignoring temptations, and the soft allurements of easier paths; sweeping onward with the overwhelming force of a tidal wave toward its goal, grand but destructive in its might.

It is the same idea perhaps that is so ably handled in Longfellow's famous poem *Excelsior*. The player should study that poem carefully in connection with this composition, and reproduce its thoughts and moods in the music; it is often a help to have it well read to an audience before playing the number in public.

The bold opening theme in B flat major is the "Excelsior" cry of the poet, the soldier, the philosopher, the conqueror, the epicurean, fit of a stormy sadness within, for ambition in the avowed and deadly foe of happiness. Then follow successively, as in the poem, suggestions of the various difficulties, temptations and dangers that beset the upward path, the seductions of love, the allurements of home and rest, the peace and resignation professed by religion, the growing terror of ever darker and longer way, the warning,

"Beware the pitiless' withered branch."

Beware the awful avalanche."

But, as answer to each and all, comes the reiterated ringing shout, "Excelsior!"

The first theme should be given always with great strength and dignity, increasing in intensity with each repetition. It easily may be—and too often is—made too strong, too emphatic. The portion which follows must be treated with the utmost diversity of shading and tone coloring, each expressing its own particular mood and suggestion, while the superb climax in chords, with the scale passages in the left hand, should begin slowly and very softly and steadily,

increasing in power and speed to the final reiteration of the first theme, like the threatening whisper, the ominous approach and the deafening crash of the oncoming avalanche.

This work is a fine concert number and an invaluable study in dynamic proportions and varied tone qualities. The name "Aufschwung" has no adequate English synonym. It has been impropply translated "Soaring," and so appears in many editions. But that word fails entirely to convey the meaning of the original. "Auf" means upward and "Schwung" signifies swing or sweep, with the implied sense of great power and motion, as of a ship heading in a straight line with resistless momentum.

It might be applied to the

movement of a battleship under full headway, but never to a bird. Or, if we translate the title "Soaring" at all, it should be the bold, strong, majestic flight of the eagle that we have in mind, not the joyous rise of the sky-lark into the blue.

Des Abends.

The exquisite lyric, entitled *Des Abends* (Evening), exquisitely expressive of the atmosphere of the *Aufschwung*, if played immediately after it. This little



SCHUMANN AS A YOUNG MAN.

The composition should be given with the utmost tranquility, with a gentle, caressing pressure touch, with little agitating rubato, and no intensity of inflection.

It has been claimed that the form chosen by Schumann in this work was unfortunate and artistically incorrect; that he could have better written in three eight measures of two-eight measure, making plain eighth notes of the sustained melody and alternate sixteenth notes and sixteenth notes in the lower voice. This is a mistake. Schumann knew what he wanted and how to produce it. Just that slight swing effect of the triplet rhythm, if properly handled, and the natural lessening of stress on the alternate melody notes falling on unaccented parts of the measure, even though the melody is, as it should be, distinctly sustained, adds materially to the wavering, wistful charm of the music. The triplet rhythm is there for a purpose. It must be just perceptibly indicated but by no means emphasized. The ear must recognize it unconsciously without its being distinctly heard.

Traumes Wirren.

Perhaps the most original, and certainly the most exquisite, of the set is the "Traumes Wirren," the *Tranquillity*, which we might translate "Dreams of a Dream."

It is a fanciful attempt to portray in music the dreamlike vagaries of a bright and happy dream, in which a host of dainty, fairy-like figures, all luminous color and swift motion, appear and disappear, floating, circling, flashing hither and thither, as in some playful dance of the sprites.

The middle movement in chords brings a startling contrast, slow and sombre and impulsive. It seems to indicate the moment when the sleeper half awakes and gazes about his darkened room in vain search for the bright visions that have haunted his slumber. But soon he realizes the situation and you almost hear him say to himself, "I am dreaming." The he settles back again, and little by little the dream leaves him.

This is a fine study for the fourth and fifth fingers of the right hand, and as such may be used by students, but it requires extreme flexibility, delicacy and speed, to make it effective as a program number. In fact, it is one of the most difficult things of its size in all piano literature.

Warum.

The most famous and, in some respects, the best of this whole group is the "Warum?" (Why?). It is very brief, yet intense, supremely beautiful and technically very easy; a lyric of the warmly impassioned type, expressing the question which the name implies, with an undertone of sorrowful pleading and restlessness more fully and forcibly than is elsewhere to be found in music.

It was inspired by and written for and to his beloved Clara, in the days of alternate hope and doubt concerning the permanence of their engagement. In those early days Schumann was an obscure but aspiring student at Leipzig, and already a composer of promise, though not prominence as yet, and of modest means. Through his piano lessons of Prof. Wicke, then the leading teacher in Europe, and consequent intimacy in that family, he had fallen desperately in love with the Professor's daughter, Clara, who, though still very young, was already recognized as the first lady pianist of her time, and had won fame and success in all the musical centres of the day. She was an artist of prominence, an unknown student, and quite naturally the proud father deeply opposed his suit, though Clara seems to have favored it from the start. The marriage finally took place in 1840, after five years of love, courtship and struggle, during which period many of Schumann's leading piano-forte works, including the one in question, were written. He himself confesses that they reveal and depict much of the personal experiences and feelings of his long and agitated courtship.

So much is fact. The following legend is almost concerning this particular composition, which seems to be borne out by the internal evidence of the music and has at least all the probabilities in its favor, though I cannot vouch for its accuracy:

One evening Schumann, having been most rudely repulsed by the late Professor, in fact, threw the door and requested not to re-enter it in most impudent terms, wandered away humiliated and disconsolate to one of the many beer saloons where students congregated. He sat him down in an obscure corner at

a soiled, drink-stained table. A wine card lay before him and soon he began to pencil lines on the back of it, later notes upon the lines, and there, amid those vulgar surroundings, this perfect gem of purest art was born! It is the questioning cry of a soul, conscious at once of its own power and future possibilities, and of its present pain and pitiful helplessness, and is singularly free from the bitterness and anger that might have been expected under the circumstances. Next morning the card was sent to Clara, as a protest and an appeal in language which she as none other would understand.

Their marriage was a unusually happy one till darkened by the gradual growing shadow of his developing insanity, ended by the tragedy of his death. The good man, who devotedly returned his affection, shared his life and labors, interpreted and edited his works, finally lived to be chiefly known to fame, not as Clara Wieck, the celebrated pianist, but as the wife of the great composer, Robert Schumann.

Grillen.

One more of the set deserves special attention, the *Grillen*, usually translated "Whims." It is, indeed, a most whimsical, capricious composition, full of surprises and abrupt contrasts, of odd harmonies, unexpected modulations and particularly of fantastic rhythmic effects.

The opening subject, in chords, with its startling, seemingly misplaced accents, recalls the swing of the grante and suggests a jolly but clumsy country dance, while the exceptionally poetic and attractive trio theme affords a most effective contrast, like the motive of bolder and fable.

The work as a whole, both in conception and execution, reminds us strongly of one of those eccentric sketches by Hartmann, entitled "Dr. Drossel," much used by Schumann, which was very possibly suggested to him to the one in which a rather bumbling, well-meaning poet of that day, whose impulsive speech showed a decided tendency to limp, was satisfied in the person of a particularly grotesque Earth-Giant, with one leg much shorter than the other, making his clumsy advances to the muse of poesy.

The jocose humor of the conceit would readily appeal to Schumann, for though wholly lacking, as are all Germans, in the sparkle of true wit, he was quite given in certain moods to a sort of broad drollery.

Ende des Lieds.

The last of the series bears a somewhat curious title, *Ende des Lieds*, which we should translate "The End of the Song." This phrase is a common conversational idiom in Germany, signifying the close of a story or experience, just as "Once upon a time" is our stock phrase in English for beginning such. Indeed, anything brought to a finish is an anecdote, an argument, a yarn, a joke, is dismissed with the words, "and that is the end of the song."

One can only feel that it would have been better in this case if the song had ended before this last verse had been written. For the composition so designated contains little of the originality and power usually so plentiful in Schumann's works, in fact, seems rather trivial and commonplace and is rarely played with good reason.

SUGGESTIONS FOR SIGHT READING PRACTICE.

BY R. T. WHITE.

1. FACILITY in reading comes with regular practice founded upon a rational system.

2. Read something new at every practice, if only a short phrase.

3. The correct reading of a simple phrase is better than a tolerably correct rendering of a difficult phrase. Hence, for reading, choose music several grades lower in difficulty than that used for detailed study.

4. Before commencing, look for likely places for mistakes; determine what the difficulty is likely to be and devise a method for its removal before proceeding to it.

5. Read in advance of the fingers. Do not leave one chord before the next is in the "mind's eye."

6. Try to throw yourself into the right mental attitude towards every phrase and part of a phrase; read arpeggios as chords, etc.

7. Analyze every error you make, note the cause, remove it as much as possible, and play the passage again the next day.

8. The same error committed more than once shows that some general principle has been violated.

THE ETUDE

A PLEA FOR BROAD-MINDEDNESS.

BY CHARLES E. WATT.

Don't imagine that you know on any topic is all that any one could possibly know, and don't believe for a moment that your way of doing a thing is the only effective way. There are four distinct ways (perhaps more) of fingerling the chromatic scale, for instance, and a perfectly smooth scale can be worked out from any one of them. Then don't say that yours is the "only way."

The present writer has tried diligently to learn (at second hand) what is the exact "method" of a certain much vaunted European teacher; and while he has discussed the matter with dozens of persons, each one of whom thought that he knew the "system" step by step, he found that no two of the exponents came anywhere near agreeing in minute details. The truth is that this particular teacher has proven himself so great that he has individualized his all-comprehensive knowledge to suit the requirements of each pupil, and that no one of his followers can reproduce his entire work any more than he can become the master of it.

No "method" or "system" was ever devised which could possibly meet the requirements of all the pupils, and the teacher follows as inevitably as day follows the night, that the only good teacher is he who is broad-minded enough to have studied every possible "system," and out of the mass has gleaned so many and such various ideas that he is able to adapt his work to each individual hand and head; who is courageous enough to try absolutely untested formulas whenever his judgment suggests them. Not only is this true in the practical application of technique, but equally so in every esthetic and theoretical phase of music teaching.

A noted teacher wrote me recently on the subject of "Embellishments." I knew that he played some of them differently from most other teachers, and asked for his authorities. A quotation from his letter says:

"As to the question of embellishments, I am opposed in principle to laying down any law or even rule of thumb to govern them; to them, because the question of taste enters so largely into the matter that herein, too, individuality and personality express themselves. In regard to teaching embellishments I make it a point never to prescribe their execution, merely to suggest it with the distinct understanding that this way or that way of executing them is one, but by no means the only way."

This from the pen of an artist and teacher of international reputation is certainly food for thought and a strong protest against too narrow rules in anything.

Of course every teacher must have a certain definite set of scales-fingerings, and a certain way of reading and fingerling every sort of chord and arpeggio, but he must ever remember that while the Vienna rules may fit his purposes to a finished nicely, Mason may have prescribed something else; it is for him to say that either is right absolutely or wrong utterly, but merely that one or the other way is his personal choice.

Of course this principle of elasticity and breadth applies more fully in the realm of esthetics than elsewhere in music study; but it must be given a fair hearing. Shading and tone, solo and even phrasing are arbitrary matters with the editor of a composition after all, and the principles of accentuation, rhythm, tonality and color; once he knows them he should be allowed ever increasing freedom in their use. The matter of robes, for instance, while never to be allowed to degenerate into distortion of rhythm, is yet, in its practical application, as elusive as the wind blowing across a field of grain and just as difficult in its flow of effects.

All this does not mean that a young pupil should be allowed any sort of freaky interpretation that his informed or perverted fancy may suggest, but is merely a suggestion that every phase of music may have another side than the interpretation you have always accorded it, and that these possibilities should be constantly kept in mind.

Finally, don't think that your way of conducting business, giving concerts and working out music plans is the only way. Be observant of the plans and work of all others, and always willing to admit that a change may mean improvement.

THE VALUE OF IMAGINATION.

BY FRANCES C. ROBINSON.

IMAGINATION is the idealizing faculty; it is that power in human nature which perceives ideals, which gives a knowledge of the beautiful. By its power, working in us, we are enabled to form mental pictures, or "visions," of the perfect.

Imagination is not confined to artists and poets alone, but is possessed by all mankind; therefore it must have its part to play in our lives; this being admitted, it follows that the imagination needs a proper and careful training and cultivation.

We know the dangers of false emotionalism; but we err if we say the imagination must be repressed in order that false emotionalism may be stamped out. Rather must we advocate such a training of this higher faculty as will benefit our entire nature. Only by proper cultivation of every faculty created in us can character, as a whole, be perfected.

Music appeals largely to the emotional nature. If we would have it perform its mission grandly, as teachers of the young, we will be even more careful to see that only true emotionalism is developed. At the very outset, with even the youngest pupil, an appeal will find that the two most effective ways of cultivating the imagination are to teach the musical exercise itself and to appeal to the emotional side of the child's nature. There is mental (or intellectual) exercise when a child learns about notes and the keyboard of a piano; and at the same time we appeal to his imagination, when we play tones, loud and soft, and say we wish to make the tones sing. We can, from the start, foster and begin to train the emotional possibilities of each pupil.

The present writer deplores the craze for technique when she observes the influence it has upon the highest and best side of human nature in ninety students out of every hundred. In spite of all the cautions from time to time offered by the best teachers themselves who say, "Technic is not technique," I am afraid that the majority of students look upon it as the end and itself. In other words they watch the mechanical execution rather than listen to the music produced. They have not the judgment rightly to discriminate, yet they offer "judgments" very freely.

A player may have all the wonders of technic, and if he does not possess that which call soul, what do true lovers of music care for his display of "difficulties overcome?" Technic is indispensable; but there is altogether too much pedantry on the subject at the present time—a reaction must come. Now, what will reaction mean? Simply, coming to a realization of the real thing—the soul of music. It will surely come, and this reaction will be transformed in its turn when it does come. What is going to bring this much-needed change? According to my idea, it is a right and proper utilization of the God-given faculty—Imagination. Does the sculptor think more of the way he is handling his tools than he does of the figure he dreams about and is bringing out from the block of marble? To be sure, the tools enable him to realize his dream—all praise due the tools be granted to them—but we never forget they are but the tools. Skill in the use of fingers, hands and arms must be but if we would play and play well upon the piano-forte, but technic cannot interpret or catch the musical idea of the composer.

The moment we place technic on a pedestal and worship it, we are frustrating music in its true mission. My plan is, let all of us who love music and are studying it, give it a real and equal (or perhaps) side only to the technical, and proper share of our thought, having always a care that we do not close out that which is of far greater importance—the poetic element. To speak practically, let us pay more heed to the inner meaning of a composition; let us cultivate our feelings, our emotions, our imagination by endeavoring, first and always, to comprehend and to bring out the composer's meaning; let us pay more attention to the sort of tone we produce than to the manner in which we move certain muscles or joints in order to strike a key.

We know a musician is truly inspired when he compels us as we listen. If he display all the wonderful musical gymnastics of the day and lack the one important thing, soul, he fails rightly to interpret or to move his hearers.

I believe it to be the mission of music to touch and develop the poetic side of our natures, thus to lead us ever onward and upward. And I accordingly deplore anything which, even for a time, interferes with or hinders its course in our lives.

THE ETUDE

THE MODERN VIRTUOSO.

BY EMILIE FRANCES BAUER.

NOT many of us stand where we are able to look upon the virtuous of the past and of to-day. We can only form our estimates by the style of music, and also by an understanding of the limitations of the instruments upon which he exploited his qualities. When we speak of modern as distinct from classic we must not confuse the antiquated salon-form with that supreme and ever enduring form upon which rest the basic principles of all music past and present. The violin of a hundred years ago was the same as to-day, and we hear of no technician whom we may suppose excels Paganini. The same is true of other string instruments; and it is equally impossible to suppose that the brass and wood-wind offer no more allurements to day to invite a greater degree of technique than they did in the past.

The virtuous faces two conditions—the spirit of the times and the limitations or possibilities of the instrument. To deal primarily with the day, it is obvious that everywhere we find the tendency to restlessness, to emotional outbursts, to the ruggedness of the elements, and music perhaps more than any other art has received the outpouring of this intense condition. Perhaps nowhere a virtuous more apparent than in the orchestra, and while it is true that the individual musicians will need elaboration in the way of technical, modern compositions make great demands upon the orchestra as a body, which of course means upon the individual.

Contrast if you please a Haydn or a Mozart symphony with a Richard Strauss tone poem. This will explain the situation exactly. The old classics are the purest style, breathing in every measure the simple life, the pastoral freshness and beauty, in short, the joy of living. Taking the subject upon which Strauss has built his works, one can readily see the conflicting emotions his must depict in order to bring about any connection between the subject and his treatment of it. ("Heldenleben," "The Life of a Hero"; also "Siegfried," "The Ride of the Valkyries," "Valkyrie and Wotanlungen"—Death and Transfiguration). It is not essential to go further into detail because it is unnecessary to do more than understand the point of view of Strauss, who possesses a keenly philosophical and analytical mind which undertakes to translate the most abstruse philosophies into music. In line with Strauss are D'Indy, who represents to France what Strauss does to Germany, and the followers and imitators that these leaders naturally have created.

The orchestra in use for the presentation of pure classics represents the only need of absolute music in its most accepted form, and offers slender amusement through the power music has over the ear, of nothing except the musical idea. The modern orchestra must be a vehicle wherein to carry something outside of music; it must present philosophies through every tone it produces. We seldom find on the old scores anything more than the opus number, although there are manifestations of descriptive music, such as may be expressed by the words "Pastorale," "Jupiter," and especially dating from Beethoven, "Appassionata," "Eroica," etc. To-day, however, entire works are given to the description of the tumult of life, to the conflict of emotions, to the translation into music of the most blood-curdling fantasies and tragedies, and each day brings new and more terrible scenes to the ear.

The modern orchestra calls into play the wood wind and reeds which, if we may judge from appearances, are more fitted for suggestive, if not imitative effects than are the strings, which have been the strictly legitimate medium of the most classical writers. The restless spirit of the modern composer, if we may judge from Strauss, is such that he even reaches beyond the musical instruments in existence for something which has not yet been created and of which, in the exaggeration of the age, he feels the need.

This is what the modern virtuous must face, whether he be pianist, violinist, or indeed singer. Take for example the piano, which, as before stated, is no instrument in any particular sense, that is to say, it seems almost needless to call the attention to the fact that the most valuable violins are those which have extreme age in their favor. But the modern listener does not want the florid, dazzling, facile technique, no matter how finished or how smooth it may be. Vide the attitude of real musicians to Knebelk, who must be regarded as the first technician or virtuous of the age. Ysaye, Kreisler, Maud Powell—these are

virtuosos with messages. Technically or from the standpoint of what is called virtuous they may not have the faultless, dazzling agility of Knebelk; but what they have to say musically brings into play the dramatic and emotional qualities of modern thought to be found both in and out of music.

This is exactly true in regard to singers as well. Where is the demand for the old-fashioned light soprano—the coloratura with all her empty, though exquisitely rounded pretty runs? She has given way to the dramatic soprano who runs more to mezzo than to soprano, from a full body of tone and deeper, more trenchant and broader entrance into the vital elements of life and incidentally of music. Virtuous, as synonymous with superficiality, has now finished and at what degree of perfection, stands for nothing by itself. At the same time it is not for nothing that the more expressive qualities, in consequence of which the singer must bring virtuous along with the broader sides of the art or endure the most severe criticism for not having it. This does not mean that these same critics would find complete satisfaction in the most artistic virtuous without the more valuable side—the side which deals with the idea rather than with the vehicle of expression. They would not, but they demand a faultless instrument that is a perfect tone production and all the qualities of mind and emotion necessary to understand and to express great musical ideas which are indissolubly interwoven with the greatest thoughts or problems that the era has to offer.

As example of this look at the texts the modern song writers are setting to music, and then examine the accompaniments. It is not insignificant that the old time chord accompaniments have given way to the most difficult and most complex compositions of textures which are created in conformity with the demands of the subject matter, first from the standpoint of idea, and then from the point of music which has been made to fit that idea. To be a virtuous of song under these conditions means much more than it did in the day of the Italian "queens of song" whatever we may be told concerning the difference between the old and the new. The old time chords were simple and came into the demands made upon the singers to day and compare them with what the composers of seventy-five or one hundred years ago required, and it will not be difficult to judge for ourselves that to-day we demand infinitely more, and would be far from satisfied with the most marvelous organ, if it only served to offer trills and scales and embroideries. It may be that Wagner separated the past from the present; if not alone, at least by the influence which he wrought upon every form of music, vocal and instrumental, especially orchestral and operatic.

Perhaps the technic which has taken on the greatest dimensions, as compared to the older day, is that of the pianist. There are now about fifteen pianists, the principal ones being the world's development of the piano. From the technic necessary to tinkle upon the harpsichord to the more exacting one demanded by the early piano, an arched instrument of percussion, was a great stride; but from that instrument to the modern piano, whose tremendous possibilities are only known to the greatest pianists of the day, the difference is immeasurable. The piano of to-day is a more masterful creation than it was in even so closely remote a day as that of Liszt and Rubinstein, and when such artists as Rosenthal, Raff, and a few others, had the piano and few others equipped, ran the gamut of its possibilities; but with their understanding of the instrument all that more easily has been done and is doing for music. Not since the brilliant scales and trills of a Thalberg, but the crashing chords and clear orchestration of the most elaborate modern composition is put upon the piano by the artist whose virtuous is ample, not only to run the embroideries in a faultless manner, but also to bring out each individual part, making apparent all that the orchestra might attempt to set forth with its hundred men to do.

Technic is receiving different attention to-day from what it did of old. It is an absolute necessity, the result of which we will find in the fact that there are so many manifestations of gigantic proportions. Among these we find those of the most complicated, supplemented by Lhevinne, Hofmann, Hanauer, Rosenthal, D'Albert, Busoni, Padrewski, Gabrilowitsch, Josef, in fact, every pianist before the public to-day, because, in order to take rank in the public eye, each must be so equipped as to hear comparison with the one beside him. When we compare the number of great virtuous to-day with

what the past had to offer it is obvious that virtuous has made great strides, notwithstanding the question whether any of them have surpassed Rubinstein and Liszt.

Piano compositions, too, will tell their own story, beginning with those written for harpsichord, which beat the limitations of the instrument; at the same time we must realize that Beethoven could have formed no idea of what his sonatas would have formed if he spoke with the voice of the orchestra within him, and whether he felt by intuition that some day the piano would be great enough to carry his works as it does to-day, we can only surmise. With this exception the composers have revealed the limitations of the instrument.

At this juncture it will not be forgotten that Rach never wrote for the piano at all. He died before the first piano made effective. The organ for which he wrote the great masses of difficult works was remarkably complete, and when Rach's works as we hear them on the piano have been repeated over the harpsichord or from organ. On the other hand Bach's works for the violin also proved what were the possibilities of that instrument over two hundred years ago, for no one will deny that when an Osye or a Kreisler has discharged satisfactorily a Bach sonata for violin there is little in the way of virtuous more difficult to master. Kreisler has also shown us the literature of the most remote period in the Italian school, revealing the same technical difficulties as might be met with among the writers of to-day, indicating the supremacy of the violin virtuous over all the other instruments of that period. The advance made in technique by the other instruments is due to the growth of the instruments themselves and the broadening and growing complexities of musical thought.

THE SELECTION OF TEACHING MUSIC.

BY F. C. R.

IT is curious what a tendency there is for a teacher to run into a rut in the selection of the same pieces over and over, year after year. This is a grave mistake. The greater the variety the better. In the list have been sifted out of a large number, and from their attractiveness and sterling qualities accomplish the two things for which pieces are commonly given. Namely, they please the pupil and exercise an influence upon the taste and musical life. In the nature of the case a teacher learns to adapt the pieces of his standard repertoire to the needs of individual pupils. With new pieces there is difficulty. In the first place one is not so sure about the difficulties in them, for the essence of difficulty is far from having been accurately determined in piano music. A certain piece appears to the pupil impossible; another pupil takes it up and likes it, and plays it well. What was the difficulty in the first case? Was it due to lack of practice, or to lack of knowledge of the performer's part?

There are many teachers who, if they would honestly confess the truth about their teaching, would acknowledge that their pupils were working the same old pieces and the same round of techniques and etudes each year; that many of their pupils had come to a standstill, had lost interest in music, did poorer practice than ever; that things were running in a well and deeply worn rut. These teachers need a new fund of fresh ideas, need to have their eccentricities rubbed off by contact with a lot of earnest and bright school of thought.

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THE ETUDE

The Musical Education of the Young

By JACQUES DALCROZE

Tone Perception.

Now the seven or eight year child takes up the study of tone, and the sense of hearing comes into play. The first thing to learn is the difference between the whole and the half step. This is best done by singing the scales, but not in the usual way. The piano player knows but one scale, the only difference between one key and another being that resulting from their different fingering. The substitution, however, of a tactile sensation for the visual, acts upon the ear by a musical tone, vital to the highest attainments in the art. We find that when piano pupils sing, they easily harmonize the image of the keyboard intrude and obscure the strictly musical relations of tones. These are best secured by singing the scales from the same pitch, say about middle C. After the scale of C has been sung sing the scale of G. The F sharp immediately gives warning that it is not the C but the G scale—and so with all the other scales. In this way the difference between the whole and the half step is clearly perceived and in time the learner acquires absolute pitch, but this is imperilled if he uses any instrument save his own voice.

The physical advantages of hearing a musical education with singing instead of the piano are manifold. Three fourths of the children who practice the piano have round shoulders and sunken chests. The breathing exercises that naturally accompany the gymnastic periods of instruction ward off such effects. They further the expansion of the chest, give erect shoulders, and quicken the circulation—no small gain for those in the early years of life's battle.

Expression.

Begin with Singing, Ear Training, Etc.

One great obstacle to such a scheme is that in the eyes of the great majority "music" means "piano," and that instruction in music is synonymous with lessons on the piano.

Not that I would underrate the importance of this much-abused instrument; parents are thoroughly justified in wishing their children to learn it. My contention, however, is that the child should not begin to play the piano until he realizes that music must still be learned by ear, and that the instrument will be loved it for its own sake, and feel the impulse to express himself if inspired by its side. His ear should first be trained with tones and with their mutual relations, which his fingers are later to embody through its mechanism. He should first be able to define melody, harmony, polyphony; his feeling for accent, measure and rhythm awakened, his body should be trained in such a way that limb and muscle may develop their crude and latent powers for the task before them.

And yet the child is put before the piano and expected to master all these difficulties of the more abstracts of arts, in connection, too, with a mechanical training for which his tender fingers are wholly innocent. If the piano really trained the ear this way would not be so bad, but its influence is exactly the reverse. It is not mechanical; it is absolutely independent of the ear. The hand learns to strike the keys which the eye sees are called for by the music. It is merely a question of localization by eye and finger; the ear is left out of the reckoning and becomes dull and sluggish. A musical ear can only be developed when it is forced to classify intervals without the help of sight or touch. That the piano does not and cannot do. Even those who teach nature for the gift of absolute pitch are in danger of losing it on practice upon it. I do not hesitate to say that out of a hundred pianists playing children such as are invariably found at a summer school of music, they need to see and realize what is gained and hoisted by the piano, and the old skeleton that has been left behind.

The sharp contrast that they will meet at such a young age gives them eyes to see themselves as others see them. These teachers need the inspiration and moral qualities of a teacher who can show that such a course would furnish them. But, somehow, it is those that need the most that do the least. If the teacher is quite satisfied with himself and methods, he can label himself as a "fool" and feel morally sure that the name is deserved.

There are two reasons why we tend to employ classical and well-tried selections in teaching. Our better acquaintance with them and the more vigorous individuality of the works of Bach, Beethoven, Chopin, Schumann, and like, over those of lesser composers. The personal element, the mind of the composer, somehow comes out in his work, and touches and guides the pupil's musical intuition, provided the adaptation to the individual is well made.

The Importance of Rhythm.

Every human being has his own characteristic rhythmic本能 in bearing and movement. Those in whom the rhythm sense is wanting are always awkward and heavy in walk and gesture. The nervous system will play its fits and starts; the pleumatic legs will dwindle on the last count of the measure; the one who is sanguine will hurry over it. An observant teacher will foresee all these defects in his pupils before hearing them play a note, by their walk and bearing, their manner of greeting, their various exercises such as I recommend give the child control over his movements and power to execute them rhythmically with lightning-like elasticity. Beginning at the age of five or six they should practice for two years. Then the study of time values may be taken up, not with the fingers as upon the piano, but with the entire body. As the child makes a gesture or a movement he can associate with a sign of a whole note, a half note, or a quarter note. Groups of gestures or movements can be associated with measures, and thus accent, measure and rhythm become a part of his life.

—and rhythm like life is a rhythm. Nor should the work be confined to bodily activity alone; the hand should be used from the very beginning, and by means of easy melodies illustrate the varying elements of harmonic, to detect the concurrent sounding of several different themes—not to speak of the influence of this ability upon the player's art as regards interpretation, delicacy of touch and shading, all of which depend upon the ear.

The two common aims of the pianist is to vie with what it did of old. It is an absolute necessity, the result of which we will find in the fact that there are so many manifestations of gigantic proportions. Among these we find those of the most complicated, supplemented by Lhevinne, Hofmann, Hanauer, Rosenthal, D'Albert, Busoni, Padrewski, Gabrilowitsch, Josef, in fact, every pianist before the public to-day, because, in order to take rank in the public eye, each must be so equipped as to hear comparison with the one beside him. When we compare the number of great virtuous to-day with

Pianists say too much about the materials they have to use. It is hard to find the tools unresponsive or uncertain, but do not accustom yourselves to a first-rate piano. If you do it will lead you to think that you are responsible for the beautiful sound that comes out of it: whereas, very likely it is the natural tone—of your own voice. As long as you think: "What a lovely touch I have." Then you come to me. You play abominably and say it is the fault of my piano. You do not know that the piano is not at all. It is you. Your hand is not under control, you have not learned the principles of things. If you really know how to produce a certain effect—and produce it as the result of your knowledge, not of your piano—you can face almost any instrument with a clear conscience. If you leave any thing to chance, you will be the first to feel it—your audience will be the second. A good pianist should be able to make any passable instrument sound well, for his knowledge will be so accurate that he can calculate to a very fine point how much he must allow for the difference and quality of touch.—Leschetzky.

Children's Page

SEPPERL, THE DRUMMER. In the May and June issues of THE ETUDE we gave two short sketches relating incidents in the early career of Haydn. The press was instrumental in bringing him to the notice of the public, and shows the sad state in which he lived at the beginning of his professional career. The next and last instalment tells how he made a friend who helped him to a more prosperous condition.—Editor]

THE DEPARTURE OF SEPPERL FOR VIENNA. The village of Hainburg was so near Rohrau that it did not take Seppel more than fifteen minutes to reach his father's home.

"Good-bye, papa, good-bye, mamma!" he cried, on entering the shop, where his parents were talking, having just come from school, and were going to Vienna with that fat little man who was here yesterday, and who found your singing so bad."

"And what will you do in Vienna?" asked his father, without showing much surprise.

"I will sing; I will write music, become great, rich, very rich, and have beautiful clothes."

"Seppel, you are a goose," interrupted his father; "go and play with your comrades—go; your mother and I are talking."

"You will let me go, though, will you not?" persisted the child.

"You would go whether we let you or not, eh?" asked his mother.

"Listen, dear little mamma," said Seppel, putting his head coaxingly around her, "I am going for a plate of cherries. I have eaten the cherries, and want more."

"How, for a plate of cherries? What does the child mean?" said his father, in perplexity.

Seppel repeated the bargain he had made, and as he finished his story, the dean and the schoolmaster, who had followed after little Haydn, arrived. The dean confirmed the story of the little boy, and gave so many reasons and made so many promises that the wheelwright finally said, with a great sigh,

"Go, then, child, and pray that your plate of cherries may not cost you too dear."

"I will warrant that," replied M. Reuter, confidently.

Behold, now little Haydn leaving for Vienna, with M. Reuter. His progress was so rapid that in six years he had composed pieces for six and eight voices, which he carried triumphantly to his master.

"What is this, Seppel?" asked the dean, turning in every direction a paper given him by young Haydn.

"A sextette, master," he replied, proudly.

"Well, it is very good; this phrase is beautiful, but why all this mass of notes?"

"Because of that phrase, simple as it is, do you not understand it?"

"I understand that you have put quavers and double-bournes, so that I can scarcely find the air in the midst of the bladders. Listen, Seppel, write this over, and make it simpler—Make it simpler. Now, what do you think of my marking up your music?"

"Alas, master," responded Haydn, with a droll air of sadness. "I thought less of the blackness of the papers than of the beauty of the music."

Seven more years passed, but about the time that Haydn's studies were almost finished, the good Reuter died, and the young musician, forced to give up the privileges of the cathedral of Vienna, soon found himself without any protection, without money in the streets of the Austrian capital. He rented, without knowing how he was going to pay for it, a miserable garret, badly repaired, and carried there the only piece of furniture he owned—an old piano that could scarcely stand on its legs.

Young Haydn, in order to live, was obliged to pawn some of his clothes. The sort the poor young man

needed, he was unable to buy. His mother and father were dead, and he was alone in the world. Poverty and hunger were making him thin, but the midst of this wretched artist's life there was a great enthusiasm which despair had never been able to take from him.

Sometimes, seated before his old piano, on the rude bench of planks he had made with his own hands, he found again that his knowledge, in the inspiration of poetical music, became a consolation to his sorrow, even a joy, in the midst of his sufferings which the lures of the common necessities of life were teaching him.

Now, though our young hero was obliged to sing and to suffer, he was also obliged to find some means of getting some pupils in order to earn his living.

Sometimes his friend, Dean Reuter, knowing Haydn's talents and his singular skill, and going to Vienna with that fat little man who was here yesterday, and who found your singing so bad."

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Fifth, the lovely "Mi Teresita," by Teresa Carreño, has with it a portrait of a languishing Spanish beauty plus the inevitable mantilla.

The sixth is the "Norwegian Dance," by Grieg, typical of the country he loves so well, and to it may be danced the peasant dance in costume.

"Kamennoi-Ostrow," the seventh number, is Rubinstein's beautiful portrait of a Russian lady who was a very good friend to him during the years of his long struggle to elevate music in Russia. It is illustrated by a portrait of a lady in Russian costume. This painting, while elaborating every semblance in our eyes, is quite easy to carry out now since we have gone "Russia mad;" for at every fair and bazaar ladies pour tea in Russian costume; every ladies' magazine is filled with articles on Russian needlework, and in every city are stores in which Russian fabrics are made a specialty.

Eighth, the dear old "Rondo a la Turque," from Mozart's Sonata in A, is accompanied by a "soldance," danced by a girl in Turkish costume. The symbols are a feature of this dance.

The ninth, "An Oriental Scene," by John Orth, is a gay selection. When I play it to the children I always draw their attention to a picture which represents a typical Oriental scene, and which may be used as "tableau vivant." In the center is a brilliant Persian dancer, in brilliant red, dancing a vivid picture of movement, while on her left sits a cross-legged, the musician, posing his instrument on his knees. On the other side, on divans recline the two women for whose amusement the dancer has been hired. These latter are decked in the gaudy Eastern colorings, and the whole picture is full of color and grace and motion.

Tenth, the "Saltarello," by Theodore Lack, is an old Roman dance in triple time, and is lovely when danced by maidens gowned in the soft white Roman costume.

The eleventh number is the "Arabsque" by Schild. To illustrate this I would have the picture represent a harem, an Arabian harem, with one of Arab's daughters waving to the waves. Or, if you could manage the lighting effects, you might use that picture called "Arabs at Prayer."

Twelfth. To close, use Kowalski's "Rosse of Bohemia," arranged for four hands. This waltz can be utilized for a kind of soft dance in which roses of roses are used instead of ribbons, and which, with the gay Bohemian costumes, make a delightful effect. Also, John Boyle O'Reilly's beautiful poem, "I'd Rather Live in Bohemia Than Any Other Land" might preface this dance. Of course the poet meant the ideal Bohemia, but a pretty description could be given of how Bohemia came to be used as the name for an ideal existence among arist folk.

I could say this about it in mind that I have undertaken to plan a little program which would consist entirely of selections which illustrate dances of various countries, and which may be used as

selections, illustrated by dances and "living pictures"; but I think that its interest would greatly add to it if the folk songs of the different races were introduced also. I think, too, that it is really necessary to have a little paragraph descriptive of each number prepared and read just before each number is played.

PROGRAM.

1. Air du Loup XIII, (duet), Portrait.....Gregor
2. The Dutch Waltz, Dance.....Low
3. Annie Laurie, Portrait.....Trans. by S. Smith
4. A Polish Dance, (duet), Dance...X. Schärwan
5. Mi Teresita, Portrait.....Carreño
6. A Norwegian Dance, Dance.....Grieg
7. Kamennoi-Ostrow, Portrait.....Rubinstein
8. Rondo a la Turque, Dance.....Mozart
9. An Oriental Scene, Schild, Portrait.....Orth
10. Saltarello, Roman Dance, Dance.....Lack
11. Arabsque, Portrait.....Kowalski
12. Rosse of Bohemia, (duet), Dance.....Kowalski

The first number brings one of the kings of France upon the scene. It is a duet, "Air of King Louis XIII," and the curtains are withdrawn to disclose a "living picture" of the king sitting, listening to a fair lady playing his favorite air upon a harp. If a harp is not available for the picture any of the smaller instruments which rest upon the table will do.

The second number (Holland)—"The Dutch Waltz"—is illustrated by a gay band of children, who, dressed in Dutch peasant costume, waltz in wooden shoes.

The third is a transcription of "Annie Laurie" by Sidney Smith (or, if you object to transcriptions, use instead G. Lange's "Highland Lass"). In either case the portrait is that of a bonnie Scotch lassie in Highland costume.

It has frequently been objected, and with much justice, that it is barbarous to make young children practice for any length of time on the piano. In general, practice ends in exhausting the child both physically and mentally. If, however, it is desired to have the child study the piano, practice is necessary, and as far as possible this requirement should be met. These considerations are the basis of an article by Prof.

Zabłudowski in a recent number of the *Blätter für Musikalische Pädagogik* of Berlin.

Prof. Zabłudowski says that his efforts to improve the conditions under which piano practicing is performed began when he saw that "violin players succeed much more quickly than piano players in adjusting their hands to the instrument, and also that certain fingers of violin players—if they begin early enough—are lengthened. This is especially true for the index and middle fingers of the left hand, which lengthen considerably."

"I was soon convinced," continues Prof. Zabłudowski, "that in many cases of over-playing of the hand by piano players are entirely due to the abnormal relations between the hand of the performer and the instrument. The young violin player, with small hands, has a violin of corresponding dimensions; that is, one-half to three-quarters the size of the piano. The piano, however, the keyboard is practically the same on all instruments. We see little children playing on the keyboards that are used by adults.

"Therefore, I decided to build pianos for children, which should only differ from the ordinary instrument in that they had a smaller keyboard. For this purpose it is sufficient to reduce the key board to a width of 22.5 centimeters, and the whole octave from C to C to 15 centimeters. In addition it is necessary to construct the instrument so that the piano may be easily understood."

Prof. Zabłudowski says that his piano "has two keyboards. They differ from each other only in size; the technic of playing the instrument remains absolutely the same. Thus we obtain a universal keyboard, and simply by turning the keyboard frame one may place in position the larger or smaller board. And we have in addition a certain advantage over the violin as it is not necessary to have two instruments. The new arrangement makes possible an early start at piano playing, as there is no straining or exhausting of the fingers."

SISTERS OF GREAT COMPOSERS. As a similar instance of particular artistic sympathy between brother and sister, Mendelssohn and his sister Fanny, after

Hensel, the painter, may be coupled with Mozart and his sister Anna Maria. The circumstances of the two families were very unlike. There is a great disparity between the two brothers, the one being a famous musician and the namesake of the rich Berlin bankers, with its extensive grounds and its summer-house arranged for private concerts, but none between the mutual love and reciprocal influence of sister and brother in both cases. One composer, to be sure, was a genius; the other failed of this distinction but stood first among those endowed with talent. In this he and his sister stood more nearly equal than the two Mozarts. Indeed, had Fanny Mendelssohn's career not been thwarted by family prejudice she might have stood by the side of her more illustrious brother without losing by the contrast.

The twelfth, the elder by nearly four years, and the same musical training, first from their mother and later from a number of excellent teachers, among them the seven Zeitzer, the friend of Goethe, who taught them composition. They went hand in hand up a lively correspondence which existed between them, and which gives an idea of the charming relations that existed between them. In one of these letters he makes a cheerful foretaste of the position he has so long maintained. He gaily wishes that she might taste only the sweets and none of the bitterness of authorship; that the critics might be with rose and no thorn, and that the printer's ink may never drip black lines upon her soul, and adds—"all of which I devoutly wish for you."

The young readers of THE ETUDE will be pleased to read about the making of that much-loved hymn, "In the Sweet Bye and Bye."

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"Why, Webster! what is the matter now?"

"Oh, nothing much," replied his companion, "just one of my bad spells. It'll all be right by and by."

"Oh, yes," returned Bennett, "in the sweet bye and bye."

Suddently the words he had uttered suggested a hymn on the theme, and, asking for some paper and a pencil, he sat down at the table close by, began to write as rapidly as his pencil would move. In a few moments he had finished the hymn, and, turning, handed the lines to his friend. Webster's face speedily lighted with a smile, and without saying anything he stepped forward, took up his violin and began to play. It was a simple melody he was expressing, but something about it touched the soul with a feeling both sad and sweet.

"I think I have it, Bennett!" observed Webster, with a look of satisfaction.

"Yes; I'm sure of it!" added Bennett, and soon the two were singing together the song which was destined to become famous throughout the world. In less than a fortnight the children were singing and whistling the song on the streets, while its fame began to extend every-

Often a teacher wishes to review the work of the year in CLASSE REVIEW. That the words "review and examination" are not pleasant in the ears of her students. Here is a plan I have tried and found very helpful, and at the same time a delightful way to spend the Club afternoon.

Give to each pupil the name of one composer. This name is to be known only to the teacher and the pupil. Tell the pupil a week before the Club meeting so that she may review the composer's life and be well posted in all points of interest.

At the Club meeting let one girl at a time converse with the teacher to see if she were the composer assigned to her for study. Let her make reference to some incident in his life, speak of some of his works, how long he lived, when and where, who his friends were, etc. The other members of the class are required to guess the name. Give cards bearing the name of each participant, and the young people may write their guesses concerning each just opposite.—Katherine Morgan.

WE HAVE FREQUENTLY URGED TEACHERS to see that their young pupils are given drill in singing. It is true that in many cities the public school music gives the children some work in this branch of music, but it is not enough. The directors of children's classes should make vocal music a feature of the club work. Simple little pieces, solos, unison choruses, motion songs, staged or unstagued, are delightful features of the work possible for all teachers to introduce.

This kind of practice often proves beneficial when the children have reached a certain age, and when womanhood has already acquired a taste for concerted vocal music. The step into the choir, glee club or choral society is an easy and a natural one. The article by Mr. Jacques Duleuze, in another page of this issue, puts training in singing before piano lessons. We do not go so far as that. But we do urge that teachers devote some attention to this delightful and important side of musical education.

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MUSIC AND CHILDHOOD

THE ETUDE



A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.00 per year. Single Copies, 15 Cents. Foreign Postage, 72 Cents.

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THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia P. O. as Second-class Matter.

THE PIANO

Low brooding cadences that dream and cry,
Life's stress and passion echoing straight
and clear;

Wild flights of notes that clamor and beat high
Into the storm and battle, or drop sheer;
Strange majesties of sound beyond all words
Ringing on clouds and thunderous heights
sublime;

Sad detonations of golden tones and chords
That tremble with the secret of all time;
O, wrap me round; for one exulting hour
Possess my soul, and I indeed shall know
The wealth of living, the desire, the power,
The tragic sweep, the Apollonian glow;
All life shall stream before me; I shall see,
With eyes unblanched, Time and Eternity.

—Archibald Lampman
By permission.

THE THERE is a lesson in the drawing of large crowds of people to the summer parks, attracted in many cases by the opportunity of hearing good music performed by first-class musicians. This is the case, without doubt, at those parks where the Danrowski, Herbert, Sousa, Pryor and Creators organizations are heard, as well as smaller bodies of men selected from the ranks of the leading symphony orchestras of the country. The programs presented to the great public consist up of persons of all tastes, from the crude to highly artistic, and every shade of idea, for every one is given a chance to hear something he will like, and, what is of still more value to the cause of music, hear what he likes done well. A great musical work done poorly, played in a slovenly way, or in any respect inadequately presented, is a distinct injury to art. An easy, simple piece well played opens the way for the rendering and enjoyment of a work a little higher in the artistic plane.

Therefore we present the thought that so far as the music is to interest the great public the taste of the latter should be gently and tactfully led, not antagonized and forced.

We believe that a certain proportion of the best music played mainly at these summer parks, is right and just that the playing of such works aids the cause of music and raises the standard of taste. A study of the programs given at the best family resorts near Boston, New York, Philadelphia and Chicago during the past eight or ten years will convince the skeptical of the truth of this statement. Theodore Thomas used to say that popular music means familiar music; that is, music that cou-

tains in it harmonies that are not strange, melodies and rhythmical figures that have been heard frequently, and styles of composition that are clear and free from complexity of construction. Let the people hear a number of pieces of high class a sufficient number of times, played with spirit and proper expression, as well as fine technique by the players, and they will, in good time, familiarize themselves with the characteristics of such pieces and learn to appreciate them.

The last two or three years have brought to this country a number of musicians and teachers who will, for a time, at least, be connected with American musical education. Some of these will have international reputation and, by all precedent, should be a distinct acquisition; others are of mediocre calibre and will fit into the musical life of various cities in which they may locate, but will never be leaders. A man's nationality is no basis for a judgment as to his ability as a musician, his fitness for a responsible educational position, or his selection as a teacher and concert player. Many American musicians are just as good as many foreign-born musicians, some are better than some foreigners. Let us try to judge and form our opinions on ability, experience and personal worth. Let us welcome the foreign musician when we see him. There is no reason why we should be active patrons of those who come over to us, stay a few years and then return to their native shores and indulge in smears at our musical taste and acquirements, as is the case in many instances. The United States is big enough for both native sons and adopted sons, but has, perhaps, and should have but scant welcome, for the transient dweller.

JUDGING from the number of teachers, players and freshly graduated pupils who go abroad every summer, Europe may become a great summer music school for American musicians. This would be most unfortunate in the line of development. Some years ago pupils were graduated from schools and conservatories, settled down to teaching and their musical education stopped right there. To-day, through the influence of the University Extension and the Chautauqua idea, hundreds of teachers use the summer months for a period of fresh and advanced study. Why not go to Europe with the same idea in mind. Certain teachers have the ability to train a pupil on special lines; there is a wholesome, energizing musical atmosphere, an environment that will help the American teacher. Cut the road a little shorter and get in four months of hard, specialized study. Then come back home and set to teaching again. Go the next summer if you feel you need it. This is better than to cut yourself off from home for two or three years at a time.

DURING the past six months THE ETUDE has placed before its readers the views of several eminent writers and musicians on the subject of American music and the probability of a distinct American note in musical composition. We believe in this idea, and are working for it. We have all our power to advance it thoroughly, and shall do all in our power to do so. Teachers who have the training of pupils who show decided talent and appreciation of music must ever keep before such pupils the highest and last in musical art, the thorough appreciation and understanding of such masters. Teachers of composition, American born, or foreigners who have come to be a part of us, should make it a part of their work to seek the means whereby individuality can be maintained and strengthened. Under such influences the distinctive American character already formed and still growing stronger and more distinct, will, sooner or later, begin to assert itself. Students of music, men and women, for their part, must work earnestly, thoroughly, and with the definite purpose, to learn to express Americanism in their work.

Hearing of this idea of Americanism in music we print here a few words of the wisdom words by the eminent composer, Mr. Arthur Foote, of Boston:

"It is probable that, through natural and unconscious development, music composed by Americans will come, gradually, to possess characteristics differentiating it from that written by Italians, Russians, Bohemians, etc. This will not be brought to pass just by wishing, or by conscious striving; such things do not so happen."

"We have naturally been strongly influenced by the music of composers in other lands; formerly by Germany, and now, apparently, quite as much by the newer French school. But there can be no doubt that composers will appear among us, when least expected, of such individual thought and expression that the world will recognize a new American strain. The incubator process will, however, not be a successful one."

*

NEITHER the young teachers nor the inexperienced pupils should be tempted from the study of the difficult measures of Mozart and Mendelssohn to the more intense and involved compositions of the later psychological writers of mood and passion. Sunshine is as vital to art as gloom; joyousness, as sadness; gladness, as grief. One may

sneer at the alleged "shallowness" of Mozart and the formal elegance of Mendelssohn—and these composers here represent the whole school of writers of this style—but they help to maintain the balance and to restrain the art from toppling over into psychic disquisitions and gloomy ponderosities.

There is a certain style of musician—and no one questions his crudeness—who is prone to regard with only half-concealed disdain the music that is not tragic, tense and involved. Such serious minded individuals seem to lose sight of the fact that the sunshine of joy is the positive element of music, while the gloom of sadness. There must be smiles as well as tears and smiling optimism has accomplished more in the art world than gloomy seriousness.

It was given to Mozart and Mendelssohn to pen life and love into their works. They were not apostles of pessimism. They did not revel in the depths of cavernous gloom as have many of their successors; they taught happiness, wholesome thought, the "joy of living," through their music.

This being true, and who can gainsay it, it follows that the music of these, clean-hearted, light-hearted writers is the best for the days of youth. Sadness, worry, complications—all these come only too soon into the young life; why dress them in by the musical robes? There is no sympathy with any of them, nor will it take kindly to any of them. Youth is a time of sunshine; do not drown it in clouds.

In the adult world it becomes the task to keep the music of sunshine. These critical folk turn up their aesthetic noses at the earlier writers and test them lightly because they did not sound all the depths of passion, did not write into music all the suffering that humanity is heir.

Rather, they should give thanks that there are composers to whom one can turn, sure of a relief from the density, the heaviness, the cacophony, which is the marked characteristic of much modern music. It is the aim of the most prominent present-day writers to set basitly, murderous passion and gruesome imaginations to music; the involution of even music for the sake of this tendency. But such should have no place in the earlier educational curriculum. The young musician should be fed on that which is pure and healthful, on the formally clear, on the melodically beautiful, on the harmonically sane.

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*

We urge the careful reading of Mr. Mathews' article, found on another page of this issue.

THE ETUDE

MAZURKA DE CONCERT

EMILE PESSARD, Op. 50

THE ETUDE

Sheet music for piano, page 434, showing ten staves of musical notation. The music includes dynamic markings like "poco meno mosso" and "rall.", performance instructions like "ff a tempo" and "cresc.", and tempo changes like "Moderato" and "Fine". Fingerings are indicated above the notes.

THE ETUDE

Sheet music for piano, page 435, showing ten staves of musical notation. The music includes dynamic markings like "cresc.", "el.", "animato", "sempre cresc.", "Moderato", "dim.", and "rall.". Fingerings are indicated above the notes.

THE ETUDE

March from "Tannhaeuser"

R. WAGNER

Allegro M.M. $\text{J}=120$

SECONDO

F. BEYER, Op. 136

ben tenuto e cantabile

a)

THE ETUDE

March from "Tannhaeuser"

R. WAGNER

Allegro M.M. $\text{J}=120$

PRIMO

F. BEYER, Op. 136

ben cantabile

dolce

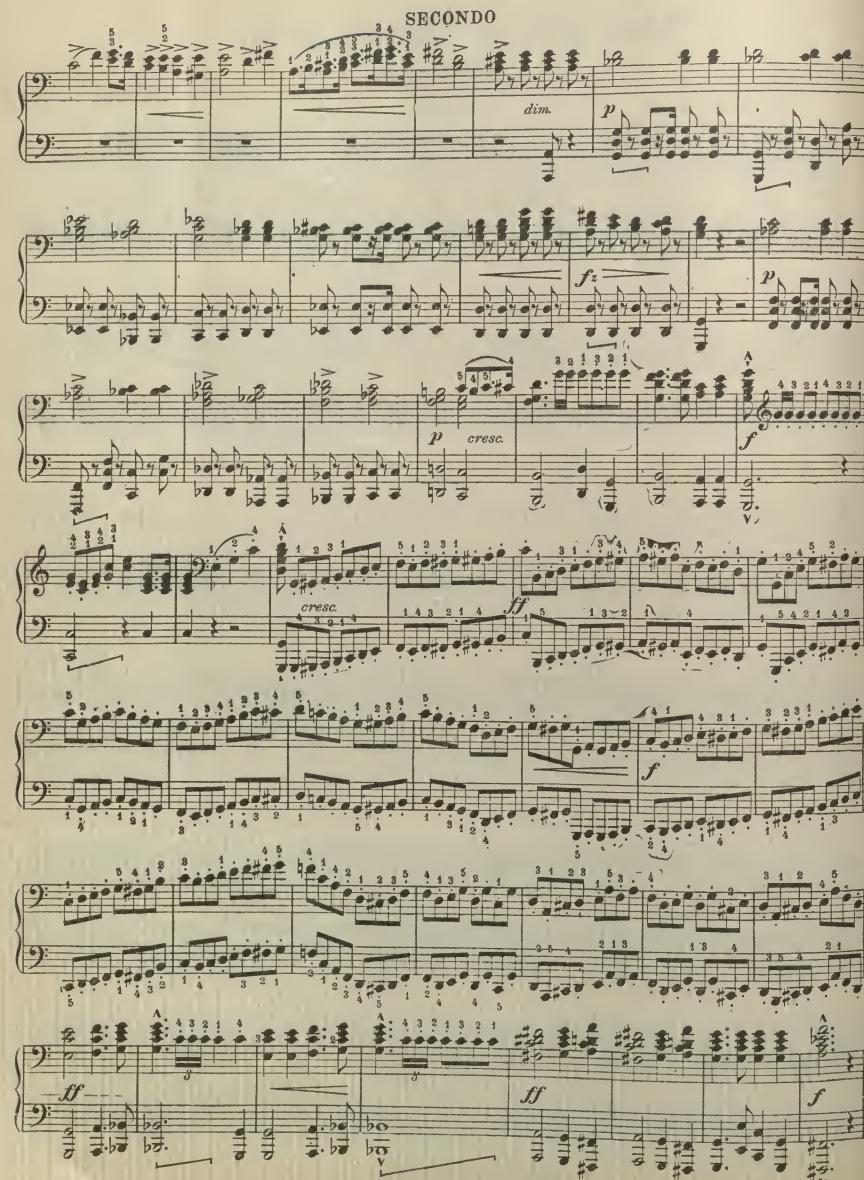
cresc.

f

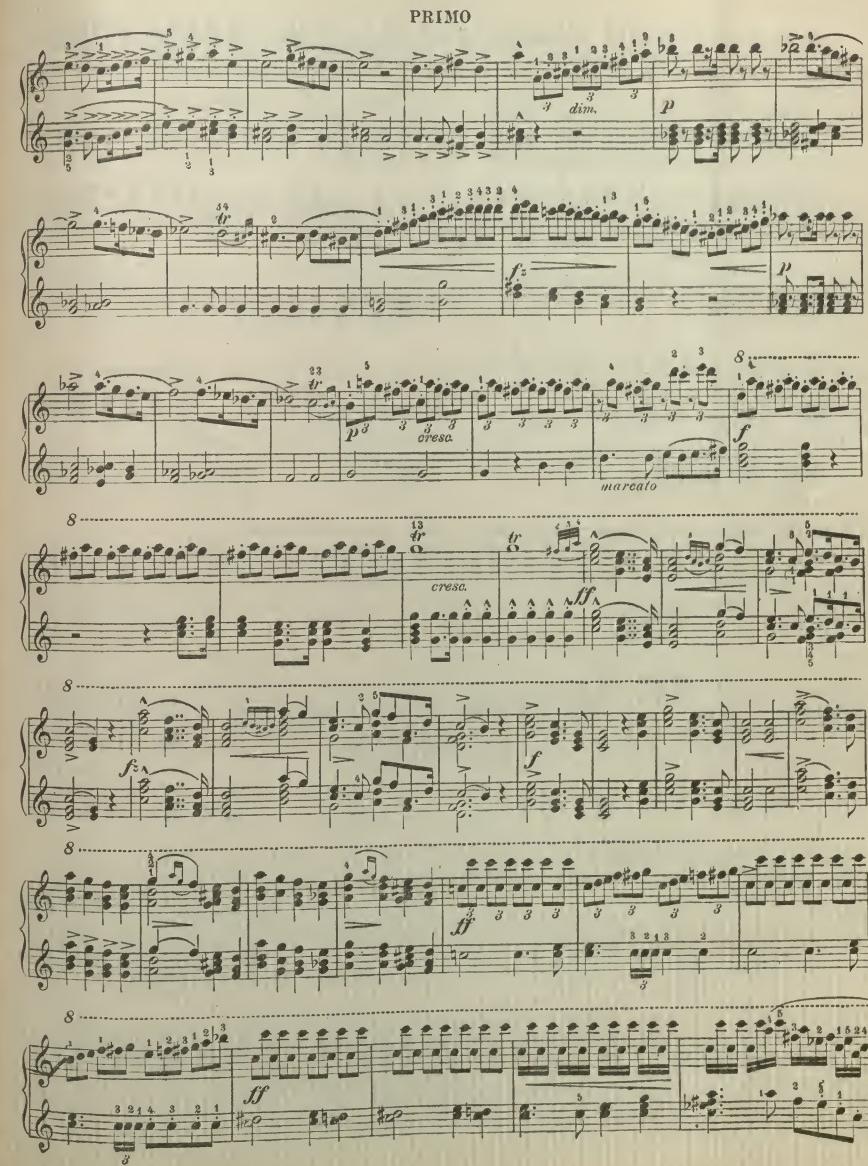
ff

b)

THE ETUDE



PRIMO



THE ETUDE

SECONDO

Sheet music for the second study, labeled "SECONDO". The music is written for two staves (treble and bass) and includes dynamic markings such as *ff*, *fz*, *ff*, *marcato*, *pesante*, *trionfante*, *grandioso*, *brillante*, and *fz*. The music consists of ten staves of musical notation.

THE ETUDE

PRIMO

Sheet music for the first study, labeled "PRIMO". The music is written for two staves (treble and bass) and includes dynamic markings such as *ff*, *fz*, *ff*, *marcato*, *fuocoso*, *pesante*, *marcato*, *trionfante*, *brillante*, and *fz*. The music consists of ten staves of musical notation.

THE ETUDE

MILITARY MARCH

Arr. by PRESTON WARE OREM

Allegro vivace M. M. = 112

FRANZ SCHUBERT, Op. 51,

THE ETUDE

Trio

D.C.

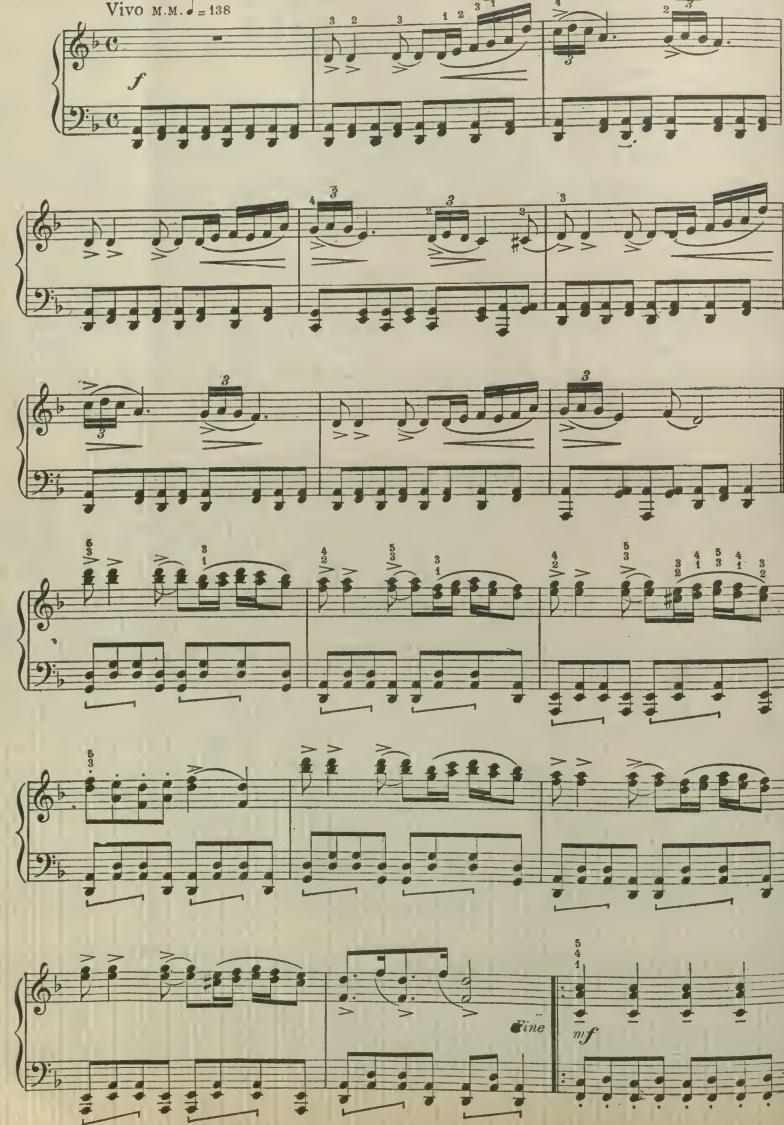
THE ETUDE

HUMORESQUE NÈGRE

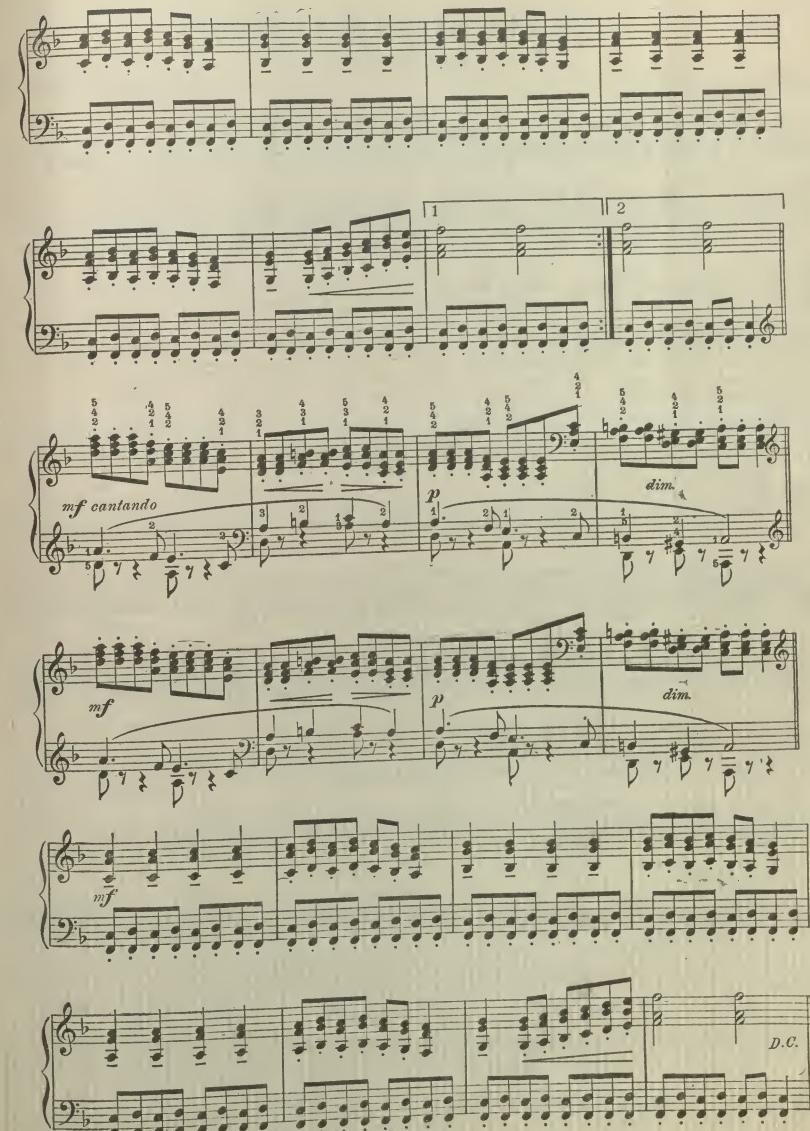
No.2

E.R.KROEGER

Vivo M.M. ♩ = 138



THE ETUDE



THE ETUDE

IN MARCHING STEP

IM SCHRITT

Allegro M.M. = 120

F. SABATHIL, Op. 233, No. 1

Last time to Coda

Coda

rit.

morendo

fp

pp

THE ETUDE

SING ROBIN SING!

VOCAL OR INSTRUMENTAL

Jessica Moore

Allegretto M.M. = 80

Sing, robin, from your
wood - land tree,

Sing, robin, sing a song for me,

I love your mer - ry mel - o - dy, Good cheer, it seems to
bring!

Each morning, when it's calm and still,

You sit up - on my win - dow sill, And make me by your
pret - ty trill;

Sing, lit - tle rob - in, sing!

THE ETUDE

BOHEMIAN DANCE

H. ENGELMANN

Tempo di Mazurka M.M. $\text{d}=112$

Sheet music for 'Bohemian Dance' by H. Engelmann, Tempo di Mazurka, M.M. $\text{d}=112$. The music is divided into two sections: 'Tempo di Mazurka' and 'Tempo I.'. The first section consists of five staves of musical notation, each with various performance markings such as 'brill.', 'animato', 'p dolce', 'fz', 'rit.', and 'rit. sosten.'. The second section, 'Tempo I.', begins with a staff of musical notation.

THE ETUDE

Sheet music for 'The Etude' by H. Engelmann, featuring six staves of musical notation. The music is marked 'Grazioso' and includes various performance markings such as 'brill.', 'pp', 'mf', 'poco rit.', and 'D.C.'

THE ETUDE

FRIVOLETTE
MOUVEMENT DI VALSEAllegretto M.M. $\text{d} = 69$

RUFUS O. SUTER

The musical score consists of six staves of piano music. The first five staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2/4'). The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, B major, A major, and G major. The music is marked 'Allegretto M.M. $\text{d} = 69$ ' and 'RUFUS O. SUTER'. Various performance instructions are included: 'rall.', 'p', 'a tempo', 'f', 'accel.', and 'p'. Fingerings are indicated above the notes throughout the piece.

THE ETUDE

The musical score consists of seven staves of piano music. The first six staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2/4'). The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, B major, A major, and G major. The music is marked 'a tempo', 'p', 'f', 'Fine', 'p semiplice', 'f', 'mf', and 'p'. Fingerings are indicated above the notes. The seventh staff is labeled 'TRIO' and contains a single melodic line.

VOCAL DEPARTMENT

Conducted by H.W. Greene

RECITALS.

Now that all of the musicals, recitals and concerts that were designed to give pupils an opportunity to show their progress during the year—or have it measured by the teacher—there is no time to ignore the intrinsic value of such appearances; not in a spirit of criticism, but to the end that we, who are teachers, may govern our work in the following years better because we have reflected.

There isn't very much that is new to be said either for or against the practice of periodically bringing pupils forward for a test. Probably no argument against it could offset the value which the pupil has gained by such an experience; but if there are arguments against it, they should be presented. It is of great importance that the pupils be made to understand their true status in relation to a program, that they are there as students and they will be judged as such.

Fair too frequently a pupil's balance is disturbed by a prospect of public appearance. Rightly advised by the teacher such disturbances can be avoided. Mistakes are made by teachers in giving students work that is too showy, too dramatic or beyond their compass, which, in itself, is reprehensible enough; but the effect upon the listener is frequently so demoralizing in his estimate of the pupil that in future appearances he will be called upon to sing against prejudice. There is also the injustice to the pupil of time wasted in preparing numbers that are for public display.

It is the teacher who is at fault only so long as its weaker link. The synthesis of this is to be found in our vocal pupils who assume that they are as good performers as is evidenced by their one and carefully prepared recital or concert selection. The real facts of the case are, that the pupil is like the chain, only as strong as he can show himself to be in his best pretentious efforts. Therein lies his only true claim to culture.

As opposed to this it may be urged that singers have frequently toured the entire country with only enough songs in their repertoires to fit out their part of the program for each evening, but a day or two generation of the kind of work is rapidly vanishing.

For the most admirable plan in relation to recitals is to allow the pupil to appear with the work in hand. This pre-supposes of course that the teacher grades the work of the pupil carefully and makes all of the selections in that grade to conform with good taste as well as good judgment in bringing forward things that are congenial to the particular trend of each pupil. There is so much available now that is unquestionably good, answering to the ability of pupils of every grade, that the teacher only condemns him who fails in program making.

It is pitiful how frequently teachers do fall in this regard. It is a common young girl in this school to pre-tent upon audiences the difficult arias, when so much abounds that is within their reach and at the same time worthy of their effort. The history of Ananias shows him to be a shining example of truth in comparison with an audience at the close of a pupil's recital—"Charming!" "Lovely!" "Beautiful!" "Wonderful!" are showered upon teacher and pupils alike. The effect is more trifling in the extreme. False notions on the part of the pupils as to their attainments and some unwholesome self-appreciation on the part of the teacher who accepts their comments at their audible view.

But, let us not deceive ourselves. Twenty years ago there had five of over one hundred soloists who could not be described. Ten years ago there were twenty-five. To-day more than half of every audience in any thing like a musical center are wise in their discrimination. Thus rapidly are we advancing in knowledge of the vocal art, and it pays the teacher better to satisfy the half that knows by a rational appreciation of selections to students for their public appearances.

LOYALTY.

The last demand that should be made upon a student of singing is loyalty to a teacher. When the time does arrive that such a demand is just—it should be insisted upon—or the relation dissolved.

Loyalty is, not alone upon good intentions on the part of the teacher, nor upon congeniality between teacher and pupil, but upon the teacher's ability to command first, interest, then obedience, and then results.

Much has been said about respect for the teacher. A pupil respects the teacher who controls him. Not for his character, that is not the pupil's responsibility; nor for reputation, that may be the most accidental thing about him; but for his power in calling forth the highest possibilities in him.

Every relation between teacher and pupil is false that is not directly concerned with the pupil's progress.

The compact between the two is strictly personal. One pays for instruction as compensation for a commodity, and it entitles the party to the worth of his money. It is the same with the party to the transaction able (using the trade vernacular) "to deliver the goods," he makes a fatal error if he changes.

The sympathy argument is weak. One doesn't or shouldn't pay money for sympathy. The teacher who holds his pupil by appealing to their affections or admiration is a charlatan. An appeal to the esthetic and sentimental qualities of a student is essential, but upon the high ground of their relations to the art for a moment is it to be confused with the personality of the teacher.

The result of this can exact retribution: the school we expect obedience, in the stability we must command. Without obedience the teacher is a cripple. His pupils run while he crawls, and whither they will. The dignity of the profession is sacrificed and worse, the musical character of the student is misshapen.

Loyalty to a teacher follows always when the guiding hand is strong—firm in ideals, then in the compelling power to sustain them.

SMATTERERS.

Why not organize a "Smatterer Club," its membership composed of persons who confess with nonchalance air, that they have just a smattering of this or that?

The trouble with the vocal profession is not so much that these smatterers are not useful in their way, but that they are not classified; they do not form a distinct entity; of which the world can make estimation without injustice; they are unfortunately blended with the musical body politic and leave the whole in a state of confusion. There are those who pursue the work seriously and earnestly.

Music can be approached from three standpoints (1) as a business; (2) as a profession; or, (3) as an art. Interdependent while they all are, the pursuit of either is worthy and cannot tolerate superficiality.

The musical man of business is constantly impeded to publish at his expense of course, the gibberish that is handed by his sentimental persons who, while they only have a smattering of composition would like to see their name on the title page and have a few copies to give to their friends.

The "Professor" spends more than half of his valuable time in strength teaching those who would like to have just a smattering of the vocal art that they may enter into an absorbing circle of acquaintances but who under no consideration would think of following music seriously.

The art itself suffers because by far the larger proportion of those who yearn and sigh and proclaim their right to kneel at the altar in the Holy of Holies are only smatterers, and too often enter, having received no neither hat nor sandals.

Who would deny any of these their narrow enjoyment of music? but why must the world remain so blind to the fact that there is a wide difference between persons that have been taken hold of by music, and those that take hold of music?

By all means let there be organized a "Singing Club," the members of which should be provided with a badge upon which shall be inscribed these words: "I am no musician" and sooner or later the world will begin to perceive the difference. If some one is heralded to sing, it will enquire, "is he a musician or a smatterer?" If the answer is, "he is a smatterer" more than half the world will say, "Then I will hear him." By this process it will be seen that the classification extends itself to listeners as well as performers. Above all things let us be honest in our bearing as well as in our performing and then—the millennium.

A GREAT WORK FOR THE TEACHER AND SINGER

The Italian School of Vocal Song. By Pier Francesco Tosi. Imported by Charles Scribner's Sons. \$1.75 net.

On my desk are two books, identical in text, in orthography, and as nearly as possible identical in the character of type and ornaments. But in another particular there is a striking difference. Nearly one hundred and sixty years have elapsed since one of the books was printed, the other bears the date of 1905. The original work was written in Italian in 1723, and was translated and published in English in 1743. It was being ruminated through some old book stalls in London that I stumbled upon the old English edition, and no find has ever given me a keener satisfaction than "The Italian School of Vocal Song" by Pier Francesco Tosi.

The reader of this article will have frequently been treated to quotations from this remarkable work. It is not surprising that an English publisher saw in the book enough to warrant the expense of reproduction in fac-simile. To the teacher and student of singing it has a peculiar message. It stands for all that is sound and final in the philosophy of singing, and shows that the esthetics and moral of the art are changeless. Those who need a healthful mental stimulus should read this reprint of a work that represents the best thought and practice of the old Italian singer and singing masters.

THE AMERICANIZATION OF THE EUROPEAN OPERA STAGE.

BY GEORGE CECIL

The so-called American invasion of the European stage is a comparatively recent event. Sixty years ago, when the Jenny Lind furore was at its height, American opera singers were scarcely known in Europe; towards the latter end of the last century, the pay-sheets of the Metropolitan Opera Co., New York, and of Covent Garden, London, contained a large proportion of American women artists; and today, though transatlantic tenors, baritones and basses are seldom heard away from their own countries, the American prima donna has become a more important personage in the operatic world. She is to be met with in Paris, Monte Carlo, Nice, Marseilles, St. Petersburg, Moscow, Milan, Naples, Madrid, Algiers, Cairo, Athens, Barcelona, Lisbon, Berlin, Brussels, Bremen, Munich, Dresden, and in almost every town on the continent wherever there is a stage and the hyper-critical *Prae-Cosima Wagner* has accepted her at Bayreuth! Nor do American singers aim only at appearing in the most famous opera-houses; for, if they cannot secure an engagement at Covent Garden, the opera at Paris, or at an equally noted theatre, they are not averse to performing in English opera. Several excellent artists have been members of the Carl Rosa and Moody-Manners Companies, among them being Zelie de Lusson, Ella Russel, the late Julia Gaylord, and Esther Palliser, while Constance is for some months the bright participant of a remarkable combination entitled "The Three Opera Company," which tours the provinces (*England*) with a truly British repertoire for it includes that incomparable "Bohemian Girl," "The Bohemian Girl," the equally indispensable "Mariana," "The Lily of Killarney," "Satanella," "The Amber Witch," "The Puritan's Daughter," and other productions which were probably inspired by "The Idol Boy, or Dumb but Innocent"—a play which is said to have appealed to our ancestors.

The art itself suffers because by far the larger proportion of those who yearn and sigh and proclaim their right to kneel at the altar in the Holy of Holies are only smatterers, and too often enter, having received no neither hat nor sandals.

During the time of Mapleton, who for many years controlled the destinies of Her Majesty's— and who gave operatic performances in America—the preference was clearly given to Italian singers. The American contingents being represented by Emma Abbott, Almari, who, though a Canadian by birth, counts as an American; John Clark of Brooklyn, U. S. A., who, on joining the company at Her Majesty's theatre, transformed himself into "Signor Giovanni Chiari di Bellinciono"; Annie Louise Cary, the admired "Arenzio" of a past generation; Marie van Zandt; Clara Louise Kellogg, who, in the final scene of "Faust," was wont to interpolate "Nearer, my God, to Thee"; Minnie Hauk, according to some authorities, the perfect Carmen; the unrivaled Emma Nevada, who took her name from the State in which she was born, and whose *fioriture* enchanted the most exacting critics throughout the operatic world; Nedda, who is some say, the fairest singer of the day; the soprano singers who came to the American scroll of fame, and Kate Rolla, who afterwards founded an Italian opera company which toured through England about the year '88.

When the late Augustus Harris took over Covent Garden, he, too, showed marked partiality for the American contingent. In the mid eighties Ellis Russell, who sang almost every rôle in the Italian repertoires including *Zerlina* ("Don Giovanni") and "Fra Diavolo"), Astrifiammante, Margherita ("Faust"), Violetta, Leonora, ("Il Trovatore"), Susanna, Lella, Rosina, Lucia, Amira, and Almari, then her prime, were engaged. Some ten years later, Anna Read, a successful Zerlina and Zerlina ("Don Giovanni"); Susan Strong; Marie Estey, who appeared in "Marta," and David Bishop, whose distinguished singing and acting in the chief attractions of the Harris seasons, were constantly heard. Later, Suzanne Adams' scale singing charmed the heart of Covent Garden, while Louise Homer and Edyth Walker, both of whom sang so delightfully during their London engagement that their return is eagerly awaited by the cognoscenti, represented the American contralto element some five years ago.

Emma Eames is another American prima donna whose singing has enchanted London audiences. Geraldine Donald, who made her debut at Nice a little over a year ago, met with an extraordinary degree of success during last summer's season, subsequently becoming one of the *Théâtre de la Monnaie*, Brussels; de Clermont is kept busy fulfilling her London and Continental engagements; Alice Estey's satisfactory singing has been most helpful to the cause of English opera—in which Lucille Hill has put in equally good work. Alice Nielsen's Mimì, Suzel, Norina and Rosina will long be remembered as excellent impersonations; Besbie Abbott has sung Juliette at the Opera, Paris; Alan Hinckley and Clarence Whitehill have appeared successfully in Germany and at Covent Garden, and Edmund, Canadian, is as well-known to German audiences as he is to his British admirers. Highly successful, too, is Geraldine Farrar, who was for some time a member of the Royal Opera, Berlin, and who was specially engaged to create the rôle of Amica in Macapili's disappointing opera of that name at Monte Carlo last year and to sing Marguerite in "La Damnation de Faust." So well received was she that her services again were secured for the season which has recently closed. She is now bound to the Opéra, Paris, for three years.

Among other American women singers who are well received by Continental audiences are Beatrice de Pasquali, who has sung Margherita ("Faust") at the Scala, Tiziano, an established favorite in Lisbon, where her flexible voice is greatly appreciated; Yvonne de Tauro, whose Juliette and Giulietta are particularly delightful personages; and who has sung two consecutive seasons at the *Bucharest* Opera; Lilian Blauvelt, who was some years ago engaged to sing Mignon, Juliette, Marguerite ("Faust"), and Lakmé at the *Théâtre de la Monnaie*, Brussels, and who appeared at Covent Garden three years ago; Elizabeth Parkins, a Kansas City girl, who has sung small parts at Covent Garden; Fremstad, who came to London with a German reputation; Marie Brema, whom there was no better actress, though her singing, even in its best days, left something to be desired, being rather heavy in portamento; and Minnie Fiske.

It also makes a brave show of male singers, for she has produced the unique Caruso; Bonci, who can sing a rapid scale passage in a manner which impresses the critics; and Dufranne of the Comique, Paris. Admirable, too, is the bel canto basso cantante of the Opéra, Paris, with Phancon and Jonnet as, though the opera has been known, unrivaled. A few of the women sing also (though in a lesser degree) contribute to the prestige of artistic France. For Bréval, Carré, Charlotte Wyns, and one or two others have successfully competed with the American prima donna contingent.

Italy also makes a brave show of male singers,

opera. Of the Italian *prime donne*, though Giachetti, Bellincioni and Boninsegna have done much to keep up the prestige of the Italian lyric stage, it cannot be said that the majority of Italian women singers merit equal praise. Russia, Germany, Austria, and other countries also contribute several tenor basses and baritones who compare favorably with the prime donne who hail from the same country. Some years ago, Packhard, the tenor, sang Don José and other robust roles in England without achieving fame; "The Chevalier" Scovell has tried his hand at English opera, to retire from the ordeal; Francis Macleinen sang Don José, Wilhelm ("Mignon"), Erik, Faust and in that impossible work, "The Lily of Killarney," leaving his hearers unimpressed; and others have made a name in American, Germany and Italy. A particularly fine artist, Gadski, Schumann-Heink, while Wedekind, Kurr, Rosetti, the admired Wittich, were brilliant. Louis Aloma, the splendid Destinn, a particularly fine artist, Gadski, Schumann-Heink, the incomparable Sembrich, and Litvinne, whom there is no more distinguished artist, are amongst the few Continental *prime donne* who equal the singers of a past generation, and the American women artists of to-day.

The general success of American women-artists is a bitter pill to many a British performer, whose battle-cry is, "England for the English." They foolishly argue that the Covent Garden preserves should be strictly set apart for home-made singers, no matter how incompetent they may be. Such persons indicate newspaper offices with letters on the subject and the malcontents find ready sympathizers. But the cheap minded journalists, who are incapable of forming a firm opinion, can not be made to understand that the English singer is seldom in a position to compete with the American prima donna, for the former, in at least ninety-nine cases out of a hundred, uses a dry, toneless (and usually throaty) voice in an absolutely meaningless manner. There are, of course, exceptions. Fanny Moody, for instance, has a sweet voice as the most distinguished American soprano, and she brings with it a warmth and intelligence which cannot be too highly praised; her attainments fit her to appear in any opera house and with the greatest artists. Her *Amica*, *Suzel*, *Marguerite*, *Editha* and *Giulietta* are in many ways, as admirable as anything on the lyric stage. Excellent also are the *Scarlatti* and the Rachel of Clemantine de Vere, while her *Violetta*, *Mignon*—which she has sung at the Metropole to Plançon's *Lothario*, and her Aida are particularly fine impersonations. Impressive too, is Kirby Lumé, England's leading contralto; an artist of the first rank is John Coates, who may be described as the *prima tenore assoluto* of these ladies; and Santley, the veteran, puts every other baritone in the shade. But with the exception of those above mentioned artists, Thomas Meux and a few others, amongst whom may be included Gadski, who, in spite of his age, sings in "The Flying Dutchman" in a manner which his competitors vainly try to copy, England produces singers whom one would wish to hear outside of the concert hall, while, apart from everything else, their ignorance of languages renders them unfit for the wider field which is so successfully exploited by the American prima donna.

Though most English singers are unsuited to the exigencies of the lyric stage, France and Italy are wide—so far as men singers are concerned—artists who carry on the traditions of the vanishing past. The mantle of Duprez, Naderman and Capoul may have to descend upon the shoulders of Alceste, Février, Clémence Alvarez, and Rousseline, who has just made a highly successful season in America; and the baritones are ably represented by Fugère, though whom there is no more perfect singer; Renard, finest of artists, when he refrains from relying too much on the helpful portamento; Notté, whose upper register is so extensive that he has, at a pinch, the rôle of *Il Duca in "Rigoletto"*; Laylo, who has a truly splendid voice, and Dufranne of the Opéra, Paris, who carries on the traditions of the vanishing past. The Comique, Paris, with Phancon and Jonnet as, though the opera has been known, unrivaled. A few of the women sing also (though in a lesser degree) contribute to the prestige of artistic France, for Bréval, Carré, Charlotte Wyns, and one or two others have successfully competed with the American prima donna contingent.

Some day I don't like French voice plucking. Then do not take it, but stay at home until you are ready to go abroad and to profit to the fullest measure by the untold advantages to be derived; for if one masters French fiction it is infinitely easier to sing both German and English.

If a student should want good English he or she certainly would not think of going to a foreigner in America for it; then why go to an American in Paris for French or in Berlin for German?

WHAT IS A SIGHT READER?

BY WILLIAM Q. PHILLIPS

WHAT may we reasonably expect from a sight singer? The term is often used loosely; people who really cannot read music rapidly; fancy what others sing without actually hearing it. They say they cannot get along without it; they sing by ear. They say they attempt nothing until it has been played or sung to them. On the other hand it is sometimes supposed that a sight singer can perform anything at sight—a quite impractical demand. Chiaroscuro know only too well that there are many singers, especially men, with good voices, who can never be depended upon to read promptly and accurately at first sight; and what is worse their second and third attempts often show little improvement. In such cases it is first of all necessary to appeal to their pride; a man who sings, even in a chorus, should

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be above guessing easy intervals and dragging after the accompaniment. If he plays whist or sails a yacht he seems to be found ignorant of rules; indeed, his ambition is to know all the fine points. And so it should be in choral-singing. Let us now consider the essentials.

There are numerous "methods" of sight singing, and while they differ considerably, especially in the names of things, they all demand a good working knowledge of staff notation, and the ability to read intervals in any key, in both the G and F-shots. The singer must be able to count time mentally, and to sing all commonly used intervals as he reads them, provided they are free from complications of time and rhythm. With these qualifications, a simple passage will sing very well at first sight, but if a florid chromatic passage occurs the singer will often show good judgment by studying it mentally and not attempting to vocalize it until the second or third reading. A phrase of music which may require to be carefully memorized before it can be easily sung at all. The test of sight singing, therefore, lies not so much in courageous and prompt attack at first sight, but in the rapid improvement on the second and third readings, showing that the singer is alert and resourceful and quick to apply special methods to special difficulties.

The singer who can do this will with practice become a reliable and valuable member of a chorus; but having accomplished so much he should not be content to stand still; for there are better things which easily reach. By knowing more he will often save himself time and trouble and he will find it much more interesting to study a musical composition as a whole instead of confining his attention to a melodic reading of his own part.

Practices in smaller other parts is conveniently acquired by following those critics and they are separately rehearsed, noting the choir-master's comments and corrections, and so far as possible mentally anticipating them. When some proficiency has been attained it will be found possible for the singer to read one other part beside his own, and from this he may gradually work up to the reading of all the parts when printed in short score. Since anthems and services are usually in open score, with a separate accompaniment, a complete reading is not to be expected, but it is of the greatest use to be able to read whatever is essential to the singer at the moment. In final choice, however, the flow of a part is interrupted by rests, changes of time and intonation of the subsequent attack will often be considerably suggested by some other part, or by the accompaniment. Even when the singer is fairly sure of his time and pitch, from independent calculation, anything which serves as a confirmation of his melodic reading enables him to sing with increased confidence; and without confidence, based on accurate knowledge, really good singing is impossible.

When a singer has attained some proficiency in reading the several parts both separately and together he will become aware, practically, of the fact, already known in a general way, that music consists largely of chords or of isolated sounds. He will in addition become familiar with the appearance and musical effect of common chords, and will recognize them as definite combinations even without knowing their names. At this stage he will gain much by a study of the elements of harmony, and he should not be deterred by the fact that many brilliant performers neglect it. It is not necessary to enter upon a long course or to incur great expense. In a city it will often be possible to find a harmony class, or if half a dozen members of a choir would get together they might form one, and the choir-master would be only too glad to give them an hour a week for a moderate fee. Lessons by mail are also available, but in any case there is nothing to prevent a serious and intelligent singer from getting a suitable primer on the subject and attacking it single-handed. He can at least learn the name of the primary tonic and dominant chords, and by steady application he may be able to recognize them and analyze the harmony of any simple work. In working out exercises he will need the corrections of a master, but even here self-help will go a long way. To work out a short study, and then a week later to examine and revise it is splendid practice; too slow, perhaps, for a man waiting for an examination, but to the amateur it has this advantage, that what he learns by hard digging will stick; the man who "crams" and who leans upon

a professor or a coach often forgets the best part of his work in a month or two. Besides, there is always a special satisfaction in acquiring knowledge that may be put to immediate use, and even a theoretical knowledge of harmony is of great use in sight reading. Let us take a few examples.

All music abounds in modulations and transitions, some of them smooth and conventional, others abrupt and startling; a temporary change of tonality involves the loss of some accidentals; even where the notes are unchanged the new relations. To attempt to read every note from the beginning of the original key is bewildering; it is really much simpler to frankly recognize a new tonality no matter how transient, and the main essential is familiarity with the appearance of the common chords of the various keys. When, in addition, the singer is able to recognize the chords as a definite combination of sounds, and to produce the one called for by his part he will find himself well repaid for the time and trouble necessary to attain thus far.

Converse cases occur where the melodic intervals of a part are simple and offer no difficulty when the part is rehearsed separately; but when all the parts are performed together certain innocent looking notes are often hard to sing. Even if the singers get them right they have an uneasy feeling that there is something wrong. The common cause of such a difficulty is the occurrence of a discord, and since in many cases the alteration of a single note will change it to a concord, singers are prone to make this adjustment. Here then it is a convenience for the singer reader to promptly recognize a discord, and to be prepared for the relatively harsh effect; he will then feel satisfied and not slide flat or sharp in search of a more comfortable note.

While admitting certain advantages, many singers will probably say that the foregoing suggestions demand too much of a voluntary chorus man; and that choir-masters are thankful for a good voice combined with a very slight knowledge of music. This is true, but it is equally true that the possessor of a good voice owes it to himself to be something more than a mere animal producer of sound; he should strive to be, within certain limits, a musician, not only because it will improve his work but because it will enhance his enjoyment of the good work of others.

When thoroughly sure of his reading, and able to follow intelligently and comprehensively any work that is performed, the voluntary choir man, lay organist, lay clerk, or whatever he calls himself, will find his interest in music steadily increasing; every rehearsal will teach him something; and if he sometimes fails at "first sight," he will assuredly not fail after he has made a careful study of his score.

CHORAL SOCIETIES AND THEIR PROGRESS.

BY HARVEY R. GAUL

There is perhaps, no surer indication of our musical progress here in America, than the work now being done by our choirs. When one compares it with the work of ten years ago, the older societies seem to stand midway between the present societies and the cross-roads "singin' skool." That the choral society is a permanent institution is assured, for one has only to look at the small cities, (or towns and villages) to see a Tuesday Club, or "Forthnightly Study Section" in flourishing condition, ready to attempt any sort of musical work.

It makes no difference whether the town is a flag-station or a division point; there you will find a small coterie of folk—a nucleus—who have ideals, and believe in the musical uplifting of their fellow-men. From this chosen band of disciples grows the choral society. In truth we owe much to such organizations as the "Culture Club" and similar bodies for the advancement they have given to music in their native towns.

In one respect America may be likened to Wales, for every fair-sized township or hamlet, nowadays, features its choral union—*Geesangverein*—or Ontario Society. This is really a good way of estimating our rapid strides in the making popular of worthy music, and is but an indication of the trend of the time. It is part of the wave of improvement and reform that has spread over the country. Our orchestras, choirs, public schools, teachers—even tramps, is some of the advancement to Carnegie organs—have all contributed their no meagre bit toward this popular sentiment, this fine evolution, this desire for finer and better works, and of which the choral society is a big means toward the end.

Works are received and requested nowadays that a few generations ago were impossible, so incomprehensible were they to the average audience. Programs now feature Elgar, Coleridge-Taylor, Debussy and others, who, not long ago, were far from becoming associated with it as conductors realize and relish greatly strive for that goal.

What we mean in mission the choral society has, its aim and object being to give the very best, and one of the highest forms of music. That it is an educational force, for it puts before the people—sometimes unlettered—the choral works of the masters. Many who have not had the opportunities or advantages of a musical education have learned, through the choral society, either as singer or listener, to discriminate between the metricals and that which is good; truly no mean knowledge. The charity concert, which have so freely been given and with great expenditure for assisting soloists etc., have played a great part. Generous indeed have the organizers been in providing these musical benefactions, and great has been the fruit of their efforts. Think of the joy some of this music must have kindled in bosoms, where noble thoughts were unfamiliar visitors and often unwelcome guests.

Verily, a choral society is a godsend, if properly managed and guided, to the community in which it has its home, and a benefit which cannot be overestimated. A long life and a prosperous one is every body of singers our country o'er.

OUR VOCAL MUSIC.

Two styles of music are presented for the use of our readers on the pages that immediately follow, a song for the church service and one for parlor or recital use.

Miss Vannah, composer of the popular "Goodbye Sweet Day," has written in "Tear of Christ," a most beautiful sacred song, full of melody, filled with a tender expressive sentiment which makes the music reecho the thought of the text, a song that can be used with telling effect in certain religious occasions. It is enriched by a fine violin obbligato. In passing we might say that Miss Lilian Blauvelt, the well-known American soprano while on her last European concert tour, sang the song privately with much success. A sustained style, firm, broad tones and the clearest possible enunciation are absolute necessities in rendering this song, the general effect being that of the utmost simplicity and naturalness, such as the finished actor uses in delivering his lines.

Mr. Stanley F. Widener has sent us a very effective air of the popular style in his "Honeytown, a Plantation Lullaby." The characteristics of rhyme as dear to the Negro in his musical compositions as used in judgments and decisions and used with good effect, the composition being avoided without going beyond the musical experiences of the average player and singer. Nevin, in his song made so popular by Mme Nordica, "Mighty Lak a Rose," used these same rhythmic figures despite the shrugs and protests of certain critics. At the present time there is much interest in the subject of Negro music and the consensus of opinion seems to be that a composer is justified in making use of such idioms to give to his work the local color demanded by the text. The artistic value of the composition is determined by the way in which the composer uses the material. We think Mr. Widener has struck the golden mean. In rendering the piece the mannerisms of the music hall singer should be avoided, and a higher yet simpler style, such as the old Southern "Mammy" really used, he sought after. The mother heart is the same in all countries and all races. It is to be respected, not burlesqued.

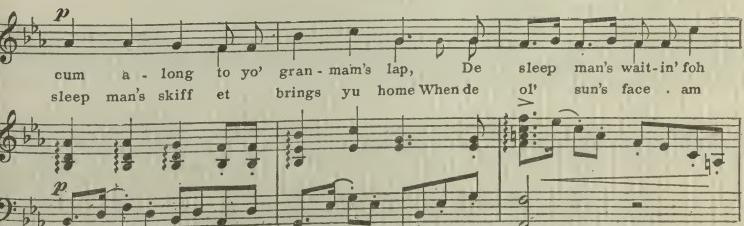
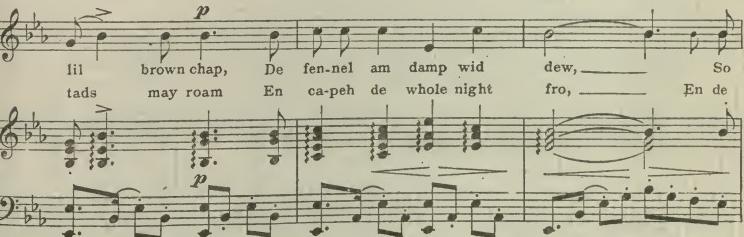
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Dedicated to the B. P. O. E.

HONEY TOWN
A PLANTATION LULLABY

VICTOR A. HERMAN
(Courtesy of "Puck")

Andante commodo



STANLEY F. WIDENER

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yu _____ His ol' skiff sail when do dream tides flow, Et
new _____ Deh's cahts en blocks en hohns en drums Foh

glide wid nev-ah a soun' _____ He tuck yu in en a,
ask-in' in Hon - ey' Town, En a showeh ob cakes en

way yu go, To de gates ob Hon - ey Town. _____
su-gah plums Cums tum - blin' sof - 'ly down. _____

Allegretto commodo

Hon - ey, O Hon - ey, O Hon - ey Town, Sleep man's skiff am

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cummin' a-round', Mak room foh two lil foots so brown- Den sail a-way to

cresc.

Hon - ey Town, Hon - ey, O Hon - ey, O Hon - ey Town, Sleep man's skiff am

cum - min' a-round', Mak room foh two lil foots so brown Den sail a-way to

Hon - ey Town. *Vivo*

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TEARS OF CHRIST

Lilian Mortimer

KATE VANNAH

Violin Andante maestoso
mf *rit.*

Voice

Piano *mf* *p* *rit.*

Largo con passione *p*

1. Tears of Christ, Oh, tears di - vine! Flow up - on this soul of mine,
 2. Tears of Christ, Oh, tears most blest! Flow up - on my ach - ing breast,
 3. Tears of Christ, Oh, tears most dear! When mine ag - o - ny draws near,

p largo

Sanc ti - fy and make it pure, Teach it tru - ly
 And the cross which pres - seth there Shall be wreath'd in
 Flow up - on each sin - ful hand; Thou my God, wilt

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rall. *a tempo*

to en-dure Wash a - way its ev - ry stain,
 pearl's so fair That, for aye, my soul shall cling
 un-der-stand How in pi - ty as I died,

rall. *p a tempo*

On, ly let God's love re - main. Tears of Christ, Oh,
 To this tro - phy of her King. Tears of Christ, Oh,
 Je sus watch - ing by my side Gave me of His

D.C.

tears di - vine, Flow - up - on - this soul of mine!
 tears most blest, Flow - up - on - my ach - ing breast!
 tears so sweet - to Lay - be - fore - His mer - ey seat.

rit. *rall.* *D.C.*

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Edited by EVERETT E. TRUETTE

THE CHURCH lists into church and concert is not ORGANIST AND A had a one, though a little thinking shows its shortcomings. We cannot expect to define the concert organist and the church organist so that the two classes will be mutually exclusive. It is, however, true that many who are organists in the church do not sing along with great enthusiasm; and often is, a failure in church. There are some individuals, fortunate in education and natural endowment, who are able to do both church and concert work with equal acceptance. It often happens that a man with great technique and magnetism finds it more to his taste to concentrate than to confine himself to what he considers to be the humdrum of a church position.

It is not technique merely, which makes the concert organist but a masterpiece of technique. Many church organists are able to play the most difficult compositions, but they have neither the personality which dominates an audience, nor the brilliant touch which allows every listener, even the man in the back seat of the top gallery, to hear distinctly every note in the fastest run. Rapid passages on the organ, unless most carefully played, run together, and a capable concert player, like Lemare, for instance, will detect each sound from his neighbor so that every one is distinctly heard. The experience of the concert-platform and the clear-cut technique resulting from attempt to make himself heard in the concert of a church organist—these are what differentiate the recitalist from the church player. We see, therefore, that the division into church and concert organist is not only a common, but also a logical one.

What are the characteristics of the good church organist? It seems to me that the first one is sympathy with a religious service. I do not mean by this that the organist must be a communicant of the church where he plays, or indeed of any church, but that he must be a man whose life and habits of thought are such as to fit him for the highest standard of participation in religious services. He must know that the music is for the benefit of the church. He must write the phrase "music in church" so that music shall be in relatively small letters, while CHURCH is in large capitals. I fear that too often our organ friends reverse the process and write church in diamond type while MUSIC is set up in great prime.

The next characteristic of the good church organist, it seems to me, is a good ear and fair technique. If he has not a good ear he will be unable to detect errors of the singers. He will not know whether his instrument is in or out of tune. He will not be able to select good voices for his choir, to give his singers advice as to tone production. In short, he will be nothing but a mechanical man. As to technique he must have a little more than will suffice for his actual needs. He must not find that his work compels him to play every Sunday to the top of his ability, but he must have a reserve, else he will not be able to pay attention to his choir. The ability to play brilliant preludes and postludes is the ability which is most highly thought of by organ students, but I venture to say that the power to play hymns intelligently, to accompany a choir, and to attain a satisfaction of a singer in much far more than the ability to play a few organ pieces of the hymn type.

IN a recent number of the *Organist and Choirmaster*, an English periodical of much interest, Mr. Robert Simmons contributed the following on the above subject:

"I would have far better choral singing if each singer could listen well and review and practice this truth: That the only expression which is really effective in that which is shown by every single voice, and that it is the bounden duty of every chorister to notice and perform every mark of expression given in the music."

In the next group, as characteristic of a good church organist, three things are very important to my man in any occupation, that is, good manners, common sense and punctuality. Good manners, because the organist is nearly always the director of the choir, and in no way can he better secure the co-operation of the choir than by treating them as a gentleman treats his friends. Then, too, in the petty squabbles which unfortunately will come up in many choirs, the only remedy is a little applied common sense. Things frequently happen in a choir which, if not ignored, will invariably lead to much friction.

"Like *mf* and *mp* should be distinct, and *p* should be more distinct."

"Professor Horatio Parker, while conducting a rehearsal of one of his works, gave the following instruction: 'We should understand crescendo to mean "sing softly" in order that we may be able to gradually increase in power; and that *diminuendo* should mean "loudly" that we may be able to decrease the tone.'

"This novel way of putting it may help some to remember an important point.

"*Crescendos* and *diminuendos* should be gradual and not sudden, each progression being a little louder (or softer) than the one immediately preceding."

"When a *forte* passage is followed immediately by which is marked *p* or *pp*, then be careful not to glide into the *fatto* or means of a *diminuendo*. If the organist had meant a *diminuendo* he surely would have marked it. The sudden change is the effect he desires. Let us give him that effect."

"No mark of expression seems to be more neglected than the *sforzando* over one note. This mark is always inserted for some special purpose, and if each singer would give the necessary emphasis on that particular note, the effect would well repay the little trouble taken."

"The old Scotch proverb, 'Many a mickle maketh a muckle' is particularly apt with regard to choral expression. It is the sum total of the small effects produced by single voices which results in the great and pleasing effect heard by the listener."

How seldom one hears a IMPROVISATION, thoughtful and interesting improvisation! A master for regret, considering the newness of the art as applied more especially to the forming of organ voluntaries and the fact that the generality of players devote little or no practice to the cultivation of what was once estimated as an important qualification in the equipment of church players. Of course, it may be argued that in times when but little organ music was available the same could not be expected; but this is not the case when the necessity for ready skill in improvising is not so imperative; but, allowing that sufficient scope still remains, it is undesirable that too little attention is paid to what is not only useful, but stimulating to the imagination and, as a regular exercise, of an improving tendency. Further, it may not infrequently happen that a good improvisation, by reason of its style and extent, will prove more appropriate to the general character of a church service than many a printed composition chosen at haphazard. A mere amateur muddling over the keys, in order to fill up a period of silence and keep some time going, may be said to constitute a bad improvisation. What is understood and demanded by the term is a production of some definite design, logically worked out on the basis of a theme (or themes) and of such a coherent nature as to convey to the hearer the impression of an intelligible, well-rounded movement.

It will be readily understood that only those who possess a thorough theoretical knowledge and facility in applying the same technically, can expect to achieve anything satisfactory from a highly artistic point of view; but much of an acceptable nature may be done by those who, with a moderate theoretical foundation, acquire skill through constant practice, association with good organists, and by constant exposure to that (as it is always) extemporeous and thus acquire that practical prowess of mind which is so often of value. For, assuming that an organist is familiar with little more than the laws of harmony and part-writing and can modulate correctly, the practice of improvisation will make plain to him his own limitations, improve his work generally and, moreover, increase in him the power of concentration.

The following suggestions as to a plain and valuable scheme of improvisation are offered to those who may have a vague idea as to how much may be accomplished by a methodical use of simple means. While no man can ever hope to attain a perfect knowledge of his instrument, and in their turn suggest others,

"Primary, an improvisation demands a *Theme*—not, of necessity an original one, but such as can be readily recognized during its development and of sufficient character and melodic interest to arrest and retain the attention. This theme may be announced either in single notes or in three or four-part harmony. After its initial statement a short *Codetta* modulating into some nearly-related key will lead to its repetition with some variation in its har-

THE ETUDE

mony. An *Episode*, constructed either of fragments of the theme or of new matter, can then be introduced. This should be followed by a *Secondary Theme*, the latter being contrasted rhythmically with the principal subject and in a different key. A short *Bridle* (or connecting passage) will then be necessary to lead back to the first theme, which at this point will be improved and varied by passing notes, etc., and by a new harmonic basis. A second *Episode* can now intervene and work back to the original key in which the secondary theme, varied somewhat, can be presented. A few measures by way of *Coda* will round off the movement and give it a conclusive effect; this *Coda* is necessarily constructed of some reminiscence of one of the two themes (preferably the first) and over a *Tonic* pedal. The following synopsis will give a bird's-eye view of such a scheme:

Principal Theme in Tonic.
Codetta, modulating to a nearly-related key.
Principal Theme slightly altered in harmony.
Episode (transient modulations).
Secondary Theme in a new key.
Bridle.
Principal Theme, slightly altered in harmony.
Episode, working back to.
Secondary Theme in Tonic.
Coda, on *Tonic* Pedal.

It should be borne in mind that an improvisation, from its nature, requires but few cadences, the different phrases and sections frequently overlapping, yet in such manner as will preserve the clearness of the rhythm and accentuation. Again, modulation to remote keys should be avoided in order to obviate that far-fetched effect which is so undesirable in a short and unpretentious improvisation. To these rules must be added that of moderation of time, since it is safe to say that only in the hands of an expert can the best improvisations be successful and, indeed, not always then. The improviser may extend his experiments to (1) the occasional placing of either theme in the left-hand part under a harmonic embellishment with passing notes, arpeggi, etc.; (2) flurries; (3) a dominant pedal (fundamental and inverted), against which fragments of either theme can be smoothly and fluently constructed.

In this latter connection it should be mentioned that improvisations by young and inexperienced organists are often rendered inspiring and marshalling by the prevalence of the "childish disease," viz., conventional stringing together of common chord first inversions, a practice which has little to recommend it and which is the hallmark, par excellence, of the *troppo*. Some players err on the side of volubility, saying but little of an apposite nature, but causing an impression akin to that produced by a man "talking against time." Such methods are not only futile, but unworthy of a thoughtful improviser.

Those who have listened to the improvisations of such men as Guilmant, Lemare, etc., will remember the profound interest in the mechanics and the evident design (on the last-mentioned basis instantaneous) in their making. The facility of such players is, of course, to a considerable extent a natural gift; but it also implies both a thorough acquaintance with all artificial forms and a constant practice in applying them readily.

Finally, judicious registration will do much to render even a simple improvisation effective. Here, as always, the principle of fitness must be the criterion. The nature of the themes, the proposed style and length of a movement, etc., should guide the player to select only such registrations as will be in keeping with the design. On the other hand, monotony is undesirable, even in a short effort, sufficient color and contrast in registration being required to relieve the ear in much the same manner as those produced by the vocal inflections of an orator. Obviously, the subject of improvisation is a large one, possessing many phases of possibility, and the ideas above suggested are meant for those only who, having some knowledge and natural ability, are anxious of extending their qualifications to a practical application. Of the higher forms of improvisation it is not my present purpose to speak, farther than to say that a knowledge of the theory of Free Counterpoint, Canon, Fugue, skill in figuration and every device known to musical practice, but essentially that heaven-born gift of originality which is, and must ever be, a vital factor in creative work of any kind.—William Rees.

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VIOLIN DEPARTMENT

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Not often do we hear a player ORIGINALLY who sternly disregards tradition, and recognizes, in the playing of all our artists, nothing better than conventional and stereotyped artifice. But we do expect to find such bold independent thought among our younger performers; and we are naturally amazed to discover such a mental attitude even among the ripest and most experienced violinists. Yet such a discovery we actually made, not very long ago, and we believe that what we learned on this occasion is worth recording.

The player in question is infatuated with the idea of originality. He maintains, and quite correctly, that too much time and thought are devoted by violinists to the technical questions and the superficies of the art—that, in short, the qualities that are most charming and fascinating in a player's work, individuality and originality, are, in the minds of our violinists, either secondary considerations or of no importance at all.

Naturally, he maintained that he, of all men, strove to be, and succeeded in being, original; and he could not adequately express the astonishment he felt that others failed to appreciate the beauties of his musical conceptions and their exceptional strength and originality. To illustrate how grievously he was wronged and underrated, he followed the following story:

"I had many weeks," said he, "in the search for new and unconventional ideas for the Beethoven concerto. I discarded most of the bowings and fingerings employed in this concerto by other violinists, and after the most persistent study and experiment, I succeeded, at last, in my efforts to give an entirely new and original treatment of the composition."

My friend stirred me to such a degree of enthusiasm that I could not resist mentioning the matter, one day, to our friend, Mr. X.—I told him what I had accomplished. I begged him to come to my studio that he might judge for himself how originality of thought can revolutionize all so-called traditional conceptions of this famous work. I played the first movement with a joy and exultation which few can comprehend, and awaited the verdict of my solitary listener without the slightest misgivings.

"Mr. X.—regarded me calmly for a moment, and then, slowly and deliberately, began: 'Well, I honestly believe that your opinion, do you? Well, I honestly believe that you have—softening—of—them!'

With a nervous effort, our friend continued. It made me more than curious to learn his relation's idea of originality. Our request for a few illustrations was quickly granted, and soon we stood listening. Like Mr. X.—before us, to the most amazing presentation of Beethoven's glorious music. And, like Mr. X.—the conviction was forced upon us that this player was not, musically at least, wholly responsible.

Now, here was an interesting case. The player under discussion was a man ripe in years, general understanding and experience. He had studied, when a boy, under a well-known violinist and instructor in France. Though he had never achieved distinction, he was not without some little reputation, and we are strongly inclined to believe that, so far as the technique of violin-playing goes, he had been more than moderately proficient in his younger days. Just what degree of musical intelligence he necessarily possessed it is impossible for us even to surmise.

What interests us chiefly at the present time is his attitude towards great artists, his conception of the term originality, and his utter disregard of, if not irreverence for, tradition.

This player scoffed at artists like Joachim and Ysaye. He attempted to illustrate how utterly lacking artists of the highest standing are in the matter of originality; he gave us parable and grotesque instances of the style which distinguishes Joachim's art,

kind is peculiarly selective, and rejects everything that is either unrehearsed or unintellectual.

Briefly, originality should not be confounded with eccentricity. If what is often termed originality is merely a defiant rejection of existing ideas and the substitution of a method of expression calculated to surprise the listener—if it is only that it is worthless and offensive. But if it is a phase of originality resulting from knowledge, refinement of thought and feeling and intelligent selection, it is always clearly recognized, and it is both welcome and refreshing.

BRAMINS AND REMENYI.—A book recently published, entitled "Remenyi, Musician and Man," a chapter devoted to Remenyi's early friendship for the great composer will surely interest all violinists. Many things which Remenyi is quoted to have said are enigmatical now to us. Some of the alleged statements seem to us at least, incredible. We are in no position, however, to question their authenticity, and since the account of Remenyi's experiences with Brahms is, to say the least, extremely interesting, we reprint it without expressing our own or others' opinions:

"I was in Hamburg toward the end of the year 1852," said Remenyi, "a kind of enfant gâté, a spoiled child of the city. There was scarcely a concert at which I did not appear, and my services were not required. Probably much of the kindness and attention were due to the fact that I was then a Hungarian citizen. During the concerts, it was, of course, necessary for me to employ the services of an accompanist. In January, 1853, a fashionable musical entertainment was announced at the house of one of the great merchant princes of Hamburg, a Mr. Helmrich. On the very day that the soirée was to take place I received a letter from my regular accompanist stating that he would be unable to be present that evening, owing to illness. I went across the street from my hotel, to the music establishment of Mr. Auguste Böhm, to ascertain where I could find an substitute. In answer to my inquiries that gentleman remarked, in a nonchalant manner, that little Johnnie Brahms would be satisfactory. I asked what sort of Johnnie he was. He replied:

"He is a poor piano teacher, whose name is Johannes Brahms. He is a worthy young man, a good musician, and very devoted to his family."

"All right," I said; "send him to the hotel in the afternoon, and I will see him."

"About five o'clock of the same day, while practicing in my room, somebody knocked at the door, and came in a youth with a very high soprano voice, but whose features, owing to the dusk of the evening, I could not well discern. I lighted a candle, and then saw standing before me a young man who appeared to be about sixteen or seventeen years of age. Both of us at that time were mere boys, and probably looked younger than we really were."

"He obtained in a modest way, 'My name is Johannes Brahms. I have been sent here by Mr. Böhme to accompany you and shall be very happy if I can satisfy you as an assistant.'

"We began to rehearse at once, but he had scarcely touched the piano before I found that he was a far better musician than my previous accompanist, and I became interested at once in my new friend. I don't know why, but, at that very instant a sort of aureole seemed to linger around his face. It lighted up so beautifully, and I distinctly remembered quizzing myself: 'There is a genius here. This is no ordinary pianist. Fate has laid her fingers on my friend.' I addressed to him questions after question concerning his career, and learned its most important details, and various things that he had made compositions of His Majesty. I at once told him that I had no money, and that he must assist me. I also said that I had left behind me in a little inn a young companion, named Johannes Brahms, who was a musical genius. At this stereotyped statement he smiled, and said that he would willingly recommend me and my companion to the King, in order that we might, perhaps, obtain the privilege of giving a concert before him, thus securing a sufficient sum to carry on our tour.

"In the afternoon of that day I was called, with Joachim, to the presence of His Majesty. He inquired whom I desired for an accompanist and I replied, 'Your Majesty, I want none, because I have one with whom I regard as a great musical genius.'

"He smiled! In a melancholy sort of way—in fact his face at that time always wore a sad and thoughtful expression—and replied, 'Well, if I am a genius, I am certainly not much recognized in this good city of Hamburg.'

"But they will recognize you," I said, "and I shall henceforth tell everybody I meet that I have discovered in you a rare musical geni."

*By Upton Published by A. C. McClurg & Co., Chicago, \$1.75 net.

in the character of that interview when I tell you we did not separate until four o'clock in the morning.

"The people at Mr. Helmrich's were, of course, disappointed and very angry at my non-appearance, but I was a mere boy and cared little for consequences at that time. The result was that I lost many similar opportunities and became the laughing-stock among the citizens of Hamburg. Some of them sneeringly said, 'As you don't want us, we don't want you. Since you have found a genius, go and help yourself.' I took up the gauntlet.

"Not to be too long with you," Remenyi said, "I have only to say that all of my engagements ceased, but I clung to my Johannes through thick and thin, feeling that all I said about him must and would prove true. I had against me even Marxsen, his teacher of counterpoint, a very dignified man, who told me plainly:

"'Well, well, I am very sorry for your judgment. Johannes Brahms may have some talent, but he is certainly not the genius you claim him to be.'

"My reply was nearly the same. His own father, who was a musician, likewise failed to discover the peculiar qualities possessed by his gifted son, and I held my judgment of him was recognized and appreciated only by his mother, who, with the instinctive nature of her sex, saw, when it was pointed out to her, that Johannes had before him the future of a great musician.

"What was the condition of his family at this time?

"They were in humble circumstances. The father played contrabass in small orchestras, but was held by any means a remarkable musician. Johannes lived with them and contributed to their support. He was born when his master was about twenty-eight, and his mother, by the way, was older than his father.

"What were the mental characteristics of Brahms?

"He was a great reader, especially of German poetry, and knew the best of it more or less by heart. To strangers he was monologiacal in conversation, inclined to be moody and reticent, but when alone with me he was joyous and communicative. In fact, he had perfect reliance on my judgment that he would succeed, and seemed to accept my predictions just as much as if they were a matter of fate. At this time he was giving lessons for the pauper sum of fifteen cents an hour. I determined to take him away from Hamburg, but everybody, with the exception of his mother, smiled at the suggestion, and regarded it as futile.

"'Oh, well,' said he, 'it does not matter. Come and live here together.'

"A heavy weight fell from my breast, and I ran back to the hotel to tell the good news. Brahms was overjoyed as myself. We packed our baggage, and the next morning went to Altenberg, the residence of Liszt. After being comfortably installed, I told him frankly that I desired to avail myself of his instruction in music. He at once consented, adding that it would give him an especial pleasure to teach me because I was a fellow-countryman, a Hungarian. He said he had heard of me, and had made many inquiries concerning my past experience.

"In the course of the conversation he facetiously inquired if I was well educated. I told him I was. 'Where do you live?' said he. I told him I was at a neighboring hotel. He said, 'Get your things together and come and live with me.'

"You cannot imagine my feelings. I was again overwhelmed, but this time with joy and gratitude. I said to him, 'But, my dear master, I am not alone,' and in a few hurried words explained the discovery I had made in Hamhung, and deserved my friend Johannes.

"'Master, he will play you some of his own compositions, which I hope will satisfy your high judgment.'

Brahms was therefore invited to sit down to the piano, but hesitated, not daring to do so in the presence of so illustrious a personage.

"Seeing this, Liszt Mihály said: 'If you have your compositions at hand, I will play them for you.' He played two or three of them, as only the great maestro could do at first sight. Brahms was overpowered and I wept. After finishing them, Liszt left the piano, and walked up and down the room, saying nothing except 'Well, well! We shall see—nothing more, and relapsed into silence.

"After this pupil came in, and one of those interesting lessons was given which are only to be witnessed at Altenberg, where music was better taught and in a more congenial way than anywhere else in the world. It was a combination of theory and practice illustrated by the brains and fingers of the most eminent musical master living. I have no need to say that the pupils received Liszt with veneration; in fact, almost worshipped him.

"And now comes an incident which has been a burden to me until the present time. While Liszt was playing most sublimely to his pupils, Brahms suddenly slept in a faint, or at least seemed to do so.

"It was an act that produced bad blood among those present, and everybody looked astonished and annoyed. I was thunderstruck. It going out I questioned Brahms concerning his behavior. His only excuse was: 'Well, I was overcome with fatigue.'

"William Mason, a distinguished American pianist and teacher, who is now in this city, was present on the memorable occasion and will corroborate the circumstances I have described.

"The blind King replied, 'Well, we will hear your genius in the evening, when you shall give a concert in the court circle.'

"But the cause, that moment was not the time for sleep, and I see clearly that there is no staying for you here." I commenced to think about his removal to a more congenial place, still determined, however, to adhere to my first judgment.

musical genius has no genius at all.' This histories moment was recalled to me by the King himself when in Paris in 1874. At a concert at the Salle Herz, after I had finished playing, he observed to me: 'With reference to your friend Johannes Brahms, you were right, and we were all wrong. I remember your prediction in 1853 concerning that young lad, and his prediction is a honor to your judgment.'

"The present Duke of Cumberland, the son of the King, and a whole crew were standing near by when His Majesty recapitulated the circumstances in detail. They all stared at me.

"From Hanover we went to Weimar, then the home of Liszt, and proceeded to the Hôtel de Russie. I dressed in my finest clothes for the great event of presenting myself to him. I went to his residence alone, and had scarcely arrived before I was ushered into a beautiful drawing-room full of the most exquisite objects of art, where I tremblingly awaited the appearance of the great maestro, who, I trembled to think, might not be the genius you stated him to be."

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"My reply was nearly the same. His own father, who was a musician, likewise failed to discover the peculiar qualities possessed by his gifted son, and I held my judgment of him was recognized and appreciated only by his mother, who, with the instinctive nature of her sex, saw, when it was pointed out to her, that Johannes had before him the future of a great musician.

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MUSICAL ITEMS

MEMBERS of the Appy family of Seattle, Wash., have an interesting account of their personal letters from great composers and artists to them. Their father, Dr. Appy, the distinguished Dutch cellist, among the intimates of Liszt, Brahms, Liszt, Gade, Ferdinand Hiller, Clara Schumann, Berlioz, also made autographs by Mozart, Brahms and others.

Max Reiger, who divides his attention in Germany with his wife, still quite young, is now about thirty-three years. He is a Bavarian by birth and was a pupil of Elisenau. He now lives at Munich, and teaches piano and composition in the Royal Academy of Music in that city.

The report of the Census Bureau, for the year ending December 31, 1904, contains statistics interesting to musicians. There were 1,000,000 persons engaged in the manufacture of pianos, organs and attachments and 10,000 making piano and organ materials, with a value of \$2,205,629 of capital were invested, \$23,687,641 were paid out in wages and salaries, the number of persons in the pay rolls being 58,169. The value of the product in 1904 was \$69,571,490. These figures and others given in the report show a gain in all points over 1903.

EDWARD GRIGG received the honorary degree of Doctor of Music from Oxford University in May.

It is a hopeful sign that efforts are being made in nearly all the larger cities to organize symphony orchestras or a regular series of symphony concerts by a visiting orchestra.

JOSEPH LIEUTENANT, the Russian pianist, who was so well received in America last summer, will return four months ago, will remain in Paris and the vicinity all summer preparing for his tour next autumn. The fine collection includes no dance forms or severe classics, the emotional element is always prominent.

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HOME NOTES.

The Master, included an ominous exercise of the Luther Academy, Neb., announced an ominous evening, May 25, at which Handel's "Messiah" was given by the Orchestra, Mr. Alfred O. Peterson, director.

Mr. John L. Goss, principal of the High School of St. Paul's Cathedral, Providence, R. I., died May 21. He had occupied the post for a number of years.

The Graduating Class of the Royal Street Conservatory of Music, Philadelphia, were held June 3. There were six graduates and six who received teacher certificates.

THE COMMENCEMENT exercises of the Platte Sesbon, Mo., were held June 5. A musical contest was sponsored.

A BACH concert was held at Gardner, Ill., by a chorus of pupils of Mr. Charles Lagerquist, the prominent teacher of organ and instrumental works.

THE WESTERN CONSERVATORY, Chicago, gave a recital of ensemble works for the piano, May 10, the pieces being selected by the students.

A CHORAL SOCIETY has been organized at Congerville, Ill., by Mr. Theodore Stearns was selected to direct.

THE SPRING FESTIVAL of the Northwestern Normal College Club, Alton, Ill., was held April 19 and 20. The concert was given by the local orchestra, E. C. Marshall, conductor.

THE NORTHWESTERN COLLEGE Musical Association, Abram Ray Tyler, conductor, gave Cowen's cantata, "The Rose Maiden," May 15, associated by the college orchestra.

THE CHICAGO MUSICAL SOCIETY, Dr. George S. Smith, director, gave Cowen's cantata, "The Rose Maiden," May 22.

THE COUNCIL of Southern Indiana gave a concert April 24, for the benefit of the Public Library. The concert is composed of three parts.

Mr. Andrew Flexner gave a lecture recital at the Troy (Mo.) Conservatory of Music, April 24.

THE STATE MUSIC FESTIVAL, Dr. Frank M. Messer, Dr. W. H. Wiegert, and George Yumbley, directors, was held April 30 and May 1, at Stevens College Auditorium, the latter being the site of the festival.

The principal choral works were "The Death of Manzana," by Coleridge-Taylor; "Scenes from Old Troy," and "Manzana."

THE CLEM CLUB, of Redlands, Cal., gave its third concert this season, April 25, at the Hotel Macfarland, Mrs. Day, conductor. Mrs. Harry Elster Fatty is the conductor.

THE COMMENCEMENT of the Club of St. Louis, gave a musical program, May 18. Miss Ferrell Buchman was in charge of the program.

THE COMMENCEMENT exercises of the Chicago Piano College were held June 21. There were eleven graduates.

MISS GEORGE H. BRICKELL gave an organ recital at St. Paul's Episcopal Church, June 2.

THE CONSERVATORY OF MUSIC, Scio College, O., Dr. S. Leonard Bell, director, graduated 110 students.

THE STOCKTON (Calif.) CHORAL CLUB, fifty voices, directed by Mrs. Dow, gave its third concert, April 25, at the First Presbyterian Church.

THE NINTH ANNUAL commencement of the Elmwood Conservatory of Music, Elmwood Park, Ill., was held May 21.

Twenty pupils were graduated, and four received teacher certificates.

THE MASSACHUSETTS Conservatory of Music, St. Louis, held commencement exercises June 10. The graduating class was divided into three sections: "Musical," two classes; "Drama," one class; "Teachers' Course," eighteen.

THE TROY (N.Y.) CHORAL SOCIETY, W. L. Blommers, director, gave its third concert this season, May 31. Mendelssohn's "Deirdre" was the principal choral work.

MISS FAZELLE MAXSON, of Philadelphia, gave an organ recital at the Asbury Park, Presbyterians Church.

THE PEOPLE'S CONCERT AT EAST END Carnegie Hall, New York City, was given by the New Haven Chorus. These concerts are free to the public. Leading Pittsburgh artists assisted. Mr. Zillertorff, a young man of great promise, made his debut in this country, giving a place in his program, his string quartet in A minor which well received.

THE A. M. MUSICAL FESTIVAL was held at the Washington State College, Pullman, Wash., April 30 to May 1.

Mr. Daniel L. Klinefelter, director, and Mr. W. C. Klinefelter, business manager, Handel's "Messiah," by the college choir of 120 voices, was the principal work given.

EDWARD BAETKE PERCY has finished his summer lecture-recitals, which will remain till early autumn in the cities where he will remain till early fall.

PREPARING programs for next season's concert.

MR. ALEXANDER S. COOPER, a young composer, who was connected with the Chicago College of Art, has resigned and will devote his time to a private study of composition, his string quartet in A minor well received.

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THE GRADUATING PRINCIPAL of the Missouri Conservatory of Music, St. Louis, J. C. Eisenberg, director, was June 7. There were four graduates in the teachers' class.

MISS GEORGE L. Mc MILLAN, formerly of the Texas Conservatory of Music, now director of the Graduate Department of the Polytechnic College of Ft. Worth.

THE GRADUATING PRINCIPAL of the American Violin School, Chicago, was held June 1.

THE GRADUATING PRINCIPAL of the Wayneburg (Pa.) College of Music was held June 20. Mr. C. W. Best is director.

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TEACHERS' ROUND TABLE
(Continued from page 464.)

taking three weeks to do what ought to have been done in two. It is not strange that children dislike practice that is unnecessarily prolonged. No wonder their progress is slow. We measure the progress of my pupils who take two lessons a week with those who take but one. I find the results are in favor of the former. Their interest in their music is in no way much greater. I could quote you many examples of increased progress on the part of pupils who have changed from one to two lessons a week, and with no more time for practice—but will let that suffice.

It may be well for the members of the ROUND TABLE to beware of getting too didactic and serious over the shortcomings of pupils and teachers. It may be well to criticize the way teachers teach, and the way pupils learn, and perhaps we may even do well to criticize ourselves. But it would also be well to pause for a moment and look at ourselves from another standpoint. We have received a charming article which will be of interest to every one but the ladies. And having made which observation the ladies will probably be the first to read it. But who ever heard of a lady being dubbed professor? They at least have escaped this chargin the article is entitled.

A Needed Reform.

We have read much recently of the emancipation of the musician from the thralldom of old customs and worn-out creeds; of the gradual rise from the marshes of Ignorance and Ignorant Tradition to quite an elevated plane of citizenship and public respect. We have seen his evolution from a kitchen-musial to a person of high degree, which indeed gives us courage. There is yet room for further improvement, however, for the lump is by no means entirely leavened. It is quite within the province of any one—in the profession or out of it—to point out any weakness, any deficiency, any useless habit, or in short, anything that is likely to act as a handicap to progress.

One thing I wish to speak of here, and that is the indiscriminate use of the title "Professor." There was never but one class of men entitled to the use of this term. This consists of those who hold a "chair" in an institution of learning. But the name has become cheapened to such an extraordinary degree that even many of those who hold such positions would like to reject the title. All the teachers of my acquaintance—and I know scores of them in universities, colleges, high and public schools—dislike to be called "professor," and do all their power to suppress the title. And small wonder! Dog-trainers, go-knocking, piano-teachers, hair-dressers, ditch-diggers, trick bicyclists, saloon musicians, dancing masters and many others of equal eminence, have taken and held the prefix until it has fallen from its high estate to so low a level that it has almost become a person ashamed to read it upon his envelopes. A wagging friend of a music teacher, knowing the latter's antipathy to the term, once addressed a letter to him somewhat as follows:

Professor Smith-Jones,
Professing to be a teacher
and with depth.
Open all right.

Corn Hollow, Mo.

The satire was none too keen. Now, I do not think that sincere, self-respecting musicians wish to be called "professor," and they certainly will not call themselves by this title. The trouble is with their pupils and friends, and to these I would say, in the parlance of the street, "cut it out! I am sure that hundreds of musicians would be very grateful for this." "Mr." is very much more respectable and dignified, and really means more. Let the author of the article, if he pleases, sit on the background, and peep far back at her, to keep company with the "square" foolishness of forty or fifty years ago. Girl pupils and ladies generally are the greatest offenders in this regard, and by way of conclusion, I would ask them if they really think any man could possibly be pleased to hear himself continually called "professor," or, as is too often the case, even "fesser"? When this threadbare, shabby title is entirely eliminated, the musician individually and as a class, will have taken a step—or rather a great stride—forward. Reader, will you help by resolving to drop the word from your vocabulary in the future?

T. L. Ricksby.

QUESTION AND ANSWERS

(Extracted from Page 467.)

but also great delicacy in training. To remedy this he went to Naples, where he became a pupil of Porpora. He soon left him for the stage, and his success as an actor was performed at Naples, made him widely known. He went to Venice as teacher. It was here that he met his wife. In 1731 Hasse became capellmeister and opera-director at Dresden. Here he was successful, and made himself a composer and was account of his wife's brilliant qualities as a singer. He made a short tour to London, and there, after a period of success, Hasse was prosperous until after the siege of Dresden in 1760, when King of Saxony came to see him. He was then Capellmeister and Opera Director. Hasse and his wife were pensioned off, and retired to Vienna. Her opera "Bulgiero" was produced at Milan in 1774. After passing the remainder of his life at Vienna, he died at last in Vienna in 1783.

Faustina Bordoni, after Madame Hasse, was born at Venice in a minor family, in 1700. Her first teacher was Gasparini. In 1716 she made her debut at opera, and was immediately successful. After this she repeated her success. In 1722, she extended her fame in Naples and Florence. Two years later she appeared in the Court Theatre in Vienna. In 1726, she appeared at London in Handel's "Alexander's Feast." She sang for 40,000 ducats at the court of the emperor Hadrian. After living for many years in Dresden and Vienna, she died at last in Venice in 1770.

Bordoni, the family name of Faustina Bordoni who became Madame Hasse, Italian singers (women) were usually called after their initials. Curzio, Francesco, a singer born at Parma, according to one historian, received her first instruction from Faustina Bordoni. After singing in various Italian cities she came to England, where she married the English organist and tenor-sax composer. Her first appearance in London was in Handel's opera "Otho." For six years she appeared in the English theatres, where she won triumphs. After Faustina Bordoni came also to England the rivalry between her and Hasse was so great that she virtually disbanded to restore peace. She went to Vienna and Venice. She also made two more visits to England. She was 50 when she was gone. She went to Holland, where she passed years in prison for debt. In these she paid by composing, and at last returned to Italy. Bordoni died in 1770.

Cordilia is not mentioned in the musical dictionaries. Callas, the famous soprano, was born Naples in 1762, one of the most celebrated of the male soprano. He studied for years under Porpora, and when he made his debut he soon obtained a triumph at once. For four years he sang all over Italy, returning to Rome. He then travelled to Paris, where he sang in the Opéra in London in 1727. Here he sang in two operas of Handel. He was not an unsuccessful as he had been before. His salary in Italy, while still training, were greater if possible than before. In 1740 he went to Venice at the highest salary. After this he sang for 40,000 ducats at the court of the emperor Hadrian. At 45 he was still singing, and had made a fortune. He purchased a dukedom and built a palace at Santo Dorato where he died in 1770.

Le Porporino, and La Porporina, refer respectively to the son and daughter of Porpora, the Italian, who was of the child Porpora in the masculine and feminine form.

According to Lavater's "Dictionary," "Cossatello" is the name of a young choirboy. "Titus" was an opera "The Paride of Titus," the words by Metastasio, the poet music composed by Hasse. 1731. It was composed for the same text, and among them, Haydn in 1751, and Mozart in 1791. Mozart's opera is the only one that has lived.

The following words contain sketches of singers:

Clayton, "Queens of Song," Edwards, "The prima donna," Lister, "The Queen of the Stage," etc. See article on singing and the sketches of singers mentioned in the article.

L. H. Lang, the younger American composers who have written effective piano pieces are Henry K. Hadley, and Howard Brodsky. By the late George Louis Lewis, and Richard Strakosch, and "Andante Tranquillo" is especially to be recommended.

J. T. L. "The corde in D flat and the clarinet in B flat sound one tone lower, and one tone higher than they sound. For the corde in A and the clarinet in A, the parts must be transposed, so that the clarinet in D must be transposed to sound the clarinet in D and E flat, blithely employed only in military bands are the early Richard Strauss, Mahler, and others of the modern German school in the orchestra. Their parts sound a whole tone and a minor third respectively higher than the original.

Teacher.—The sharp or flat sometimes following, or placed above the sign for a trill, denotes that the note above the note (in the case may be) of the note above that on which the trill is made. It is a note which adds to the present intonation. For the time being, see General II, see above these columns.

Teacher.—Beethoven's Concerto in C, entitled No. 1.

is really the second, while No. 2, in D flat, op. 10, is the first. The confusion arose from the fact that the one in I was published first.

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VOL. XXIV.

PHILADELPHIA, PA., AUGUST, 1906.

No. 8.

The Music Teachers' National Association

TWENTY-EIGHTH
ANNUAL CONVENTION

AT OBERLIN COLLEGE
June Twenty-sixth to Twenty-ninth

the importance of the interpretation of life in its
ethical meaning against precess and cold facts.

President King stated that music had been one of
the most wholesome influences in the whole course of
study in Oberlin, and he glowed for a wider recognition
of music as a branch in colleges. "Let it, however,
not become a grim, but something which will make the
world happier and better." President Pratt responded
with a few well chosen words after which the first

General Report
BY WALTER SPY.

The Twenty-eighth Annual Convention of the Music
Teachers' National Association opened June 25, 1906,



WARNER HALL, OBERLIN CONSERVATORY OF MUSIC.

ing, which was held at 11.30, and brought the members
to a realization that the policy of the Association is
an educational one, and to be conducted along the
lines already mapped out by President Pratt; a policy
to which all members should, in one way or another,
contribute. Several committees were appointed to prepare
and submit to the Association certain matters of
business, and which an informal arrangement by the
President, Mr. Walter Spy, of Chicago, showed the
Association in good financial condition.

Much interest was manifested in the report of the
committee appointed to draft a new constitution, of
which Mr. Marvin B. Cady was chairman. It was
finally decided to defer the discussion of the various
articles of the constitution until the next business
session, on Thursday morning, the afternoon and evening
sessions being devoted to educational and musical
matters.

As was to be expected the session on Thursday was
a lively and interesting one, the discussion of certain
proposed changes in the constitution being

the constitution being the order of the day.
One proposition submitted was that the name of the organization
should be changed to The National Association
of Music Teachers.

Another was that any person actively interested
in music upon approval by the Executive Committee may
become an annual member of the Association
by payment of three dollars annually.
Both of these recommendations were adopted,
yet a change of feeling became evident
later, for at the business meeting on Friday
day a motion to reconsider action relative to
change of name of organization was made
and carried, and it was voted that the name of the
Association, familiar for more than a quarter
of a century, was retained. A strong feeling
was manifest that

the name of the Association, familiar to
the American people; for he argued that it
builds up the aesthetic side of our natures, and gives
what is now most needed in our national life, *repose.*
He added that music teaches, in the sphere of values,

personnel was not desirable,
officers should have a reasonable time in which to
work out their plans. President Pratt and his associates
were to be congratulated that they should thus
impress their views on the members. The members